THE Hollywood Reporter

NOVEMBER 27, 2015

THR TURNS FIVE!

Pixar's Catmull
Q&A: Steve Jobs, Disney, *Star Wars*

The High 5!
The most boss quintet of the past five years

The OTT Holiday Gift Guide

Secrets of Late Night
Poll: Who's watching and why

The (Supersized!) Actress Roundtable

THE GREAT EIGHT

Clockwise from top left: Cate Blanchett, Helen Mirren, Jennifer Lawrence, Charlotte Rampling, Carey Mulligan, Kate Winslet, Brie Larson and Jane Fonda


“A HIGH-WIRE ACT
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MICHAEL FASSBENDER AN
LEGENDARY
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OF MUST-SEE
CINEMA.
D KATE WINSLET DAZZLE."
Anne Thompson | INDIEWIRE
for your consideration
best actor
Michael Fassbender
best supporting actress
Kate Winslet
steve jobs

“‘BLACK MASS’ ALLOWS JOHNNY D
THE RESULT IS SOME OF THE BEST,
THIS IS AN IDEAL ROLE FOR DEPP BECAUSE IT CALLS ON BOTH HIS FO











FOR YOUR CONSIDERATION

BLACK MASS

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“BENEDICT CUMBERBATCH IS EXCELLENT.”

SCOTT FOUNDAS, VARIETY

BEST PICTURE

BEST ACTOR
JOHNNY DEPP

WINNER

MALTIN MODERN MASTER AWARD
SANTA BARBARA INTERNATIONAL FILM FESTIVAL

BEST SUPPORTING ACTOR
JOEL EDGERTON
BENEDICT CUMBERBATCH

BEST SUPPORTING ACTRESS
DAKOTA JOHNSON
JULIANNE NICHOLSON

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE
JOHNNY DEPP | JOEL EDGERTON
BENEDICT CUMBERBATCH | RORY COCHRANE |
W EARL BROWN | DAVID HARBOUR | DAKOTA
JULIANNE NICHOLSON | KEVIN BACON | COREY
PETER SARSGAARD | ADAM SCOTT | JUNO TEMPLE

EPP TO DO THINGS HIS WAY, AND
MOST CHILLING WORK HE'S DONE.

RMIDABLE CHARISMA AND HIS PENCHANT FOR HIDING IN PLAIN SIGHT."

KENNETH TURAN, Los Angeles Times



"JOEL EDGERTON IS OUTSTANDING,

PAINTING A VIBRANT PICTURE OF AN AMBITIOUS HUSTLER WHO THINKS HE CAN TALK HIS WAY INTO AND OUT OF ANYTHING BUT WHOSE ANXIETIES BEGIN TO SHOW LIKE CRACKS IN MELTING ICE."

TODD McCARTHY, The Hollywood Reporter







"DAKOTA JOHNSON SHINES."

KATEY RICH, VANITY FAIR





"JULIANNE NICHOLSON GIVES A SUPERB PERFORMANCE

IN A FILM FILLED WITH THEM INCLUDING DAKOTA JOHNSON, RORY COCHRANE, JESSE PLEMONS, JUNO TEMPLE, PETER SARSGAARD, AND BENEDICT CUMBERBATCH AS WHITEY'S BROTHER BILLY BULGER."

JOE MORGENSTERN, THE WALL STREET JOURNAL.

JESSE PLEMONS
JOHNSON
STOLL





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THE Hollywood REPORTER
NOVEMBER 27, 2015 NO. 39



Clockwise from front left: Carey Mulligan, Brie Larson, Cate Blanchett, Jane Fonda, *THR*'s Stephen Galloway, Jennifer Lawrence, Helen Mirren, Charlotte Rampling and Kate Winslet take part in *THR*'s Actress Roundtable on Nov. 14 at Line 204 Studios in Los Angeles. Below: Larson (left) has a hug for Lawrence and her dog, Pippi.

FEATURES

87 Yes, a Lot Can Change in 5 Years
In the brief window since this publication debuted, stars have risen (see: Jennifer Lawrence and Kevin Hart), legends fell (exit Bill Cosby), megadeals were done (Disney buying Lucasfilm) and revolutions began (diversity, pay equality, gay marriage). And it was all captured right here in the pages of *The Hollywood Reporter*.

122 Actress Roundtable
Eight top stars talk about skinning squirrels, learning to pee on film and the price they pay for speaking frankly. Says Jennifer Lawrence: "There's always a backlash." **By Stephen Galloway**

130 Making of *Bridge of Spies*
"It's as close to my life as you can get," says Steven Spielberg of a bathtub scene straight from his childhood in the Cold War real-life spy thriller, as the director describes drawing on everything from his childhood fears to his father's own Russian slides. **By Andy Lewis**

134 My Secret for Disappearing Into Character
Twenty stars of awards season talk movingly about how they inhabited fear ("I didn't sleep for two nights"), love ("the glow is in my muscle memory … my husband died 15 years ago") and nerves ("I had a full-body panic attack") onscreen. **By Thelma Adams and Scott Feinberg**

ON THE COVER
Clockwise from top left: Cate Blanchett, Jane Fonda, Helen Mirren, Jennifer Lawrence, Charlotte Rampling, Carey Mulligan, Kate Winslet and Brie Larson photographed by Miller Mobley on Nov. 14 at Line 204 Studios in Los Angeles.

Styling by **CAROL MCCOLGIN**
On Blanchett: Mugler jumpsuit. On Fonda: Lanvin top, Stella McCartney pants, Jimmy Choo shoes, David Webb earrings and cocktail ring. On Mirren: Narciso Rodriguez dress, Pedro Garcia shoes, Irene Neuwirth ring. On Lawrence: Cushnie et Ochs jumpsuit, Dior coat, Jimmy Choo shoes, Jennifer Meyer necklace, earrings and stacked rings. On Rampling: Givenchy coat dress. On Mulligan: Valentino blouse, Roksanda pants, Kurt Geiger shoes, Jennifer Meyer necklace and earrings. On Winslet: Roland Mouret dress, Gianvito Rossi shoes. On Larson: Altuzarra blouse, jacket and trousers, Kurt Geiger shoes.

PHOTOGRAPHED BY Emily Berl

To find out what the actresses would be doing if they weren't acting go to THR.com.

"Driven by wonderful performances and a great script, it's another of the top year-end contenders for Best Picture. **Matt Damon's portrayal is so genuine, the emotions so seemingly spontaneous... It is one of his best roles. Everyone on screen is exceptional.** 'The Martian' makes you dream of humanity's destiny among the stars."

Mark Hughes | FORBES







THE MARTIAN

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE

MATT DAMON

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

MATT DAMON | JESSICA CHASTAIN | KRISTEN WIIG | JEFF DANIELS | MICHAEL PEÑA | SEAN BEAN | KATE MARA | SEBASTIAN STAN
AKSEL HENNIE | MACKENZIE DAVIS | BENEDICT WONG | DONALD GLOVER | CHEN SHU | EDDY KO and CHIWETEL EJIOFOR

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The New York Times

"AN EXULTANT RAP-TO-RICHES STORY.

IT'S A STORY DRIVEN BY CLASSIC TENSIONS: STRUGGLE AND TRIUMPH, DIVISION AND CONQUEST, GROUP AND INDIVIDUAL."

The Washington Post

"AS ENLIGHTENING AS IT IS ENTERTAINING, AS SOBERING AS IT IS EXHILARATING,

'STRAIGHT OUTTA COMPTON' REMINDS VIEWERS NOT ONLY WHO *N.W.A* WERE AND WHAT THEY MEANT, BUT ALSO WHY THEY MATTERED–AND STILL DO."

THE NEW YORKER

"NOT MERELY POPULAR BUT INDISPENSABLE, NOW AS THEN.

'STRAIGHT OUTTA COMPTON' IS ALSO–APPALLINGLY AND INFURIATINGLY–

STRAIGHT OUT OF 2015.

THE DIFFERENCE NOW IS THE SENSE OF NATIONWIDE URGENCY THAT GOES WITH IT."

NEW YORK

"'STRAIGHT OUTTA COMPTON' AIMS TO CROSS CULTURES AND SANCTIFY THE WISDOM OF THE STREET.

IT MAKES A UNIVERSAL UNDERDOG STORY AND IT SUCCEEDS ON A VISCERAL LEVEL. AMONG THE MOST POTENT RAGS-TO-RICHES SHOWBIZ MOVIES EVER MADE."



Rolling Stone

"'STRAIGHT OUTTA COMPTON' IS EPIC.

AN EXPLOSIVELY ENTERTAINING HIP-HOP BIOPIC

THAT RAPS HOME TRUTHS ABOUT RACE AND POLICE BRUTALITY AS TIMELY NOW AS THEY WERE DURING THE 1980S IN COMPTON. AN ELECTRIFYING PIECE OF HISTORY THAT SPEAKS URGENTLY TO RIGHT NOW."





FOR YOUR CONSIDERATION

BEST PICTURE

STRAIGHT OUTTA COMPTON

LEGENDARY

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87

Four fantastic photos from five years of the new *THR* (clockwise from top left): Jason Schwartzman (left) and Wes Anderson; Glenn Close; Tina Fey; and Al Pacino.







"We always want everyone to be themselves. Capturing natural moments in time, we go with what is actually happening – we don't fabricate the moment."

JENNIFER LASKI, photo and video director

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Will the tragedy create a new reality for music and movies in France?

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Stieg Larsson, Robert Ludlum and others are digging up profits with posthumous releases and movie adaptations of their "latest work."

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As Fallon becomes dominant, Colbert lures atheists and Republicans prefer Kimmel.

STYLE

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Indulge your industry colleagues or most intimate friends with these 25 gifts when you want to go way over the top (all in good taste, of course).

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Creed **By Todd McCarthy**

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The Man in the High Castle
By Tim Goodman

BACKLOT

How We Did It: From A.M. Also-Ran to Ratings Glory **154**
The anchors, producers and players at *Good Morning America*, celebrating its 40th anniversary, tell *THR* all about decades of shuffling hosts, executive drama and covering world-shaking events.

SCHWARTZMAN: FABRIZIO MALTESE. CLOSE: RUVEN AFANADOR. FEY: MILLER MOBLEY. PACINO: AUSTIN HARGRAVE.



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“CARY FUKUNAGA HAS CREATED
A POWERFUL
FILM
AS HAUNTING AS
APOCALYPSE NOW”

The Washington Post

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BEST NEW TALENT WINNER VENICE FILM FESTIVAL 2015

OFFICIAL SELECTION TORONTO INT'L FILM FESTIVAL 2015

IDRIS ELBA

BEASTS OF NO NATION

WRITTEN FOR THE SCREEN AND
DIRECTED BY CARY JOJI FUKUNAGA

participant media

NETFLIX



THR staff members who also were here for the first issue were photographed Nov. 16 in the magazine's copy department.

5 Years Ago, Hollywood Got a Face-Lift

FAILURE IS A BLOOD SPORT IN Hollywood, consumed publicly and voraciously. Movies bomb, shows are canceled, executives are fired. The schadenfreude runs as thick as the rush hour traffic on the 405. And in 2010, along with the Nic Cage-starring *The Sorcerer's Apprentice* and Fox's *Lone Star*, *The Hollywood Reporter* was among the town's spectacular stories of failure.

I moved here in July of that year to try to restart this place, newly acquired along with sister publications by deep-pocketed investors bullish on their potential. Me? I was tired and somewhat bored of living in NYC, where I'd moved when I was 17, as was my husband. For years, I'd had a nagging persistent fear of one day, as an elderly woman, regretting having never left Manhattan. I needed a little adventure.

But wanderlust wasn't enough of a reason to move to Los Angeles. Earlier, I'd led another media resurrection — *Us Weekly*, which went from near insolvency to, at its peak, one of the biggest brands in publishing. I truly believed that *THR*, one of countless media titles on the gurney, wasn't terminally ill. Instead, it was committing suicide. And someone was willing to hand me a defibrillator.



THR's first cover, like this week's, was the awards season Actress Roundtable, moderated by Stephen Galloway.

Sitting in my Soho loft, I saw clearly in my head what a reinvented *THR* could look like, read like and who would like it ("executives and their spouses," I said simply to one of the investors). One thought persisted: Hollywood denizens had no idea just how big their stories were. Entertainment had gone global and was America's largest export. But the media covering it felt small, petty, insignificant. I considered a barometer of success for a future *THR* story to be if people in New York cared about it. Not because New York was more important, but because that would mean we'd succeeded in making Hollywood accessible and interesting to the widest audience possible.

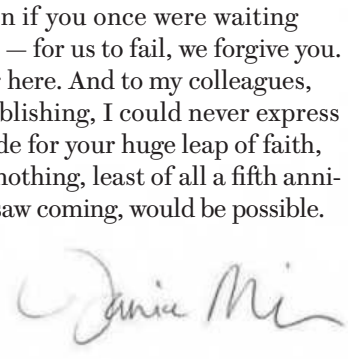
Fast forward to today. Time has flown. The ideas I had in my head have been realized far beyond what I imagined. Honestly, it's all been a blur because of the staggering intensity and pace of work (someone I know once said that working on a weekly publication is like playing professional sports with no offseason ... and that was pre-Internet). Smart colleagues with too many good ideas to execute, the dynamism of news and the will to be boundlessly creative means not just that I take forever to answer non-urgent emails (today I have 18,600 in my inbox) but also that every day is a new sprint to win.

One of the earliest changes had nothing to do with fancy photos or paper. It was to create a culture of winning. That meant deprogramming the "old" staff's belief that stories had to be a certain way, that there were sacrosanct "rules." I — the *Us Weekly*, non-Hollywood interloper — was going to mess all that up. There were plenty of snarky stories and whispers about the changes, both here in *THR*'s offices and in town. I get that. It will go down as one of my life's best thrills to have proved the naysayers wrong. And to have some of those "old" staffers now among the biggest stars working here. "That's not how we do things" is not something people at *THR* say anymore. The push to push ourselves keeps this place alive, as evidenced not just in your enjoyment (we hope) in reading and watching what we produce, but in a web audience of 15 million a month, a TV series, podcasts, events, an Emmy won by staff members, a National Magazine Award for General Excellence and dozens of L.A. Press Club Awards, including one this year for best website.

So, thank you for coming on this whirlwind adventure. Even if you once were waiting — even rooting! — for us to fail, we forgive you. It's in the water here. And to my colleagues, the finest in publishing, I could never express enough gratitude for your huge leap of faith, without which nothing, least of all a fifth anniversary no one saw coming, would be possible.



1 Janice Min
2 Carrie Smith
3 Shanti Marlar
4 Jennifer Laski
5 Stephen Galloway
6 Merle Ginsberg
7 Kevin Cassidy
8 Carolyn Giardina
9 Amanda Tannen
10 Lesley Goldberg
11 Michelle Mondragon
12 Darah Head
13 Jenny Sargent
14 Borys Kit
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19 Gregg Kilday
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Not pictured: Eriq Gardner, Brian Gaughen, Tim Goodman, Marisa Guthrie, Shirley Halperin, Bill Higgins, Kelly Jones, Kim Masters, Todd McCarthy, Carol McColgin, Kimberly Nordyke, Degen Pener, David Rooney, Scott Roxborough, Georg Szalai, Etan Vlessing



Janice Min, president and chief creative officer

THINGS PEOPLE SAY AT *THE HOLLYWOOD REPORTER*

"How are the pictures?"
SHANTI MARLAR, CREATIVE DIRECTOR

"When are we breaking it?"
MATTHEW BELLONI, EXECUTIVE EDITOR

"If you've seen someone dining, say something!"
GARY BAUM, SENIOR WRITER AND "POWER DINING" EDITOR

"Has anyone heard from Tim Goodman?"
JON FROSCH, REVIEWS EDITOR

"How is the review?"
PAMELA MCCLINTOCK, SENIOR FILM WRITER

"Do we really need all these words?"
ENTIRE ART DEPARTMENT

"Hard pass."
LESLEY GOLDBERG, TELEVISION NEWS EDITOR AND RECIPIENT OF ENDLESS PITCHES

"My Spidey sense is tingling."
KIM MASTERS, EDITOR-AT-LARGE

"I promise to read it on the plane."
JANICE MIN

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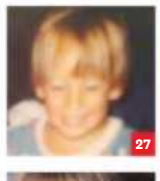
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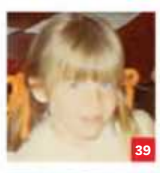
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BROADGREEN PICTURES



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Paris Terror: The Uncertain Impact on Film Security

As premieres and concerts are canceled and studios weigh whether to release controversial titles, French industry insiders remain defiant: 'Trust the market will recover'

By Rhonda Richford







1 Parisians mourned outside the Bataclan theater on Nov. 13.
2 French President Francois Hollande called the attacks "an act of war." France began intense bombing of an ISIS stronghold in Syria on Nov. 16.
3 Stade de France was evacuated after a bomb exploded outside the venue during a soccer match.

OPENING NIGHT FOR THE FINAL *HUNGER Games* movie, *Mockingjay — Part 2*, was expected to be a major event in France, where the franchise has a rabid fan base. But after the terror attacks that rocked the city Nov. 13 and left 130 dead and hundreds injured, neither the sneak preview Nov. 17 nor opening-night screenings the following day sold out. "[The attacks] are in the back of my mind," a patron purchasing three tickets at the Gaumont Opera theater told *THR* on Nov. 17. The man, who declined to give his name, says he debated walking the streets to the cinema before deciding that seeing the film would be a show of strength. "Call me crazy, I have to see it with friends," he says. "If something were to happen, a bullet is a bullet, but I would rather be together."

Shock, anger and fear were mixed with perseverance and resolve among the French in the days following the attack, and those feelings are being reflected in people returning to entertainment venues, much as they did in the U.S. after the mass shooting at an Aurora, Colo., movie theater in 2012. How much the Paris terror attacks attributed to ISIS — whose victims include 80 fans of the band **Eagles of Death Metal** shot during a concert at the Bataclan theater, and one person at a bombing at Stade de France during a soccer match — will affect the movie, music and live-events business in France and throughout Europe remains to be seen.


Bono


Besson

Theater chains have reopened after closing for the weekend. **U2** and **Foo Fighters** canceled concerts (U2 — whose frontman, **Bono**, called the attack "the first direct hit on music" — was set to air its performance on HBO, whose CEO **Richard Plepler** was in Paris for the event), and **Prince** scrapped his European tour. Paris premieres of **Steven Spielberg**'s *Bridge of Spies*, **Natalie Portman**'s *Jane Got a Gun* and **Tom Hardy**'s *Legend* also were called off.

Rentrak estimates the latest James Bond film, *Spectre*, lost about 20 percent of its first-week box office in France because of the closure, and Fox's *The Martian* also took a hit. But they could pick up steam if French moviegoers return, as they did after the *Charlie Hebdo* attack in January, which caused box office to dip slightly before recovering. The new terror strikes are expected to cause similar short-term declines but little long-term impact.

Mockingjay — Part 2's French distributor, Metropolitan Filmexport, decided not to move the Nov. 18 release date. "It's a political situation, and we don't want that to influence the release of the movie or to impact the liberty of people," says a rep for the film, indicating industrywide agreement. "This is the decision of everybody, of all the distributors and the exhibitors in France. You have to do what you would do in normal circumstances."

The controversial *Made in France* — **Nicolas Boukhrief**'s thriller about homegrown jihadis in Paris' suburbs, which already had been bumped from theaters following the *Charlie Hebdo* attack — was pulled from theaters. StudioCanal says it is considering postponing the scheduled February release of *Bastille Day*, the **Idris Elba** action thriller about a bombing in Paris, but that decision had not been made at press time.

Most French entertainment insiders agree the industry remains defiant — if cautious. "We've been asked by a couple of distributors if they should reschedule movies or not," says Rentrak France GM **Eric Marti**. "But we've told them, 'No, go on; it's more risky for a film to create confusion. Trust the market will recover.' "

Pathe went ahead with the Nov. 16 premiere for **Thomas Bidegain**'s *Les Cowboys* despite the touchy topic of Islamic radicalization. It will be released Nov. 25 as scheduled. BAC Films also refused to move *Taj Mahal*, **Nicolas Saada**'s film about the similar coordinated terror attacks that hit Mumbai in 2008 and killed 164. It remains set for Dec. 2. "We are certain that if we retreat today, it's surrender tomorrow," says a company rep.

Theater security, which already had been upped to unprecedented levels after 12 *Charlie Hebdo* employees were killed in a gun attack, will be increased further. For

THR HEAT INDEX



DENZEL WASHINGTON
The veteran actor scores the Cecil B. DeMille Award and will take center stage at the Golden Globes in January.



ANGELINA JOLIE PITT
By the Sea, the director's moody melodrama with husband **Brad Pitt**, sinks in limited release, grossing $9,625 a theater despite boasting two major stars.



NIC PIZZOLATTO
Despite criticism of *True Detective*'s season two, its creator signs a rich HBO deal to stay with the network through 2018 (and possibly write a third season).



STEVEN BAIGELMAN
The *Wicked City* creator wins the unfortunate honor of suffering the season's first broadcast series cancellation as ABC pulls the plug on the DOA drama.

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CARMIKE CINEMAS (CKEC)
The owner of 2,875 movie screens loses 19 cents a share in the third quarter, whereas analysts projected a 14-cent loss on higher-than-expected depreciation of assets.

Nov. 9-16

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Gunmen stormed the Eagles of Death Metal concert as they finished performing their song "Kiss the Devil."

example, a rep for the Grand Rex theater, which hosted the *Mockingay* premiere Nov. 9, says it has added 24-hour guards.

A spokesperson for EuropaCorp, the prolific film and TV company founded by French filmmaker **Luc Besson**, says the company will review security procedures for upcoming premieres. "We have our own security company, and we will be emphasizing very strong security, bag searching and the like," says the rep. "Once we set [premiere] dates, we will sit down and discuss the security implementation."

As for U.S. distributors with operations in Europe, few are willing to detail security measures — for obvious reasons. "The cardinal rule about security is that you don't talk about security," says a studio source.

But nearly all are voicing concern for the safety of employees and talent who travel to Paris and the rest of Europe as part of film releases. The next big global tentpole is Disney's *Star Wars: The Force Awakens*, which opens in France on Dec. 16, two days ahead of its North American launch. Disney declined comment on whether its rollout plan would be altered, but its French premiere already had been planned as a small affair without any major stars (instead, journalists will be flown to London for the red-carpet event). London is more popular than Paris when it comes to big premieres. Still, Paris hosts its fair share. Screenings and junkets can be invaluable in the region because TV commercials for movies aren't allowed in France. "It's a way to advertise your film," says a publicist. "For the immediate future, things will be canceled."

While wrestling with the aftermath, French filmgoers refuse to give up on their love of *le cinema*. One moviegoer *THR* spoke with on the Champs Elysees: "Film is French. Why would we let them take that away from us?"

Pamela McClintock contributed to this report.

Paris Under Siege: Mourning the Industry's Victims

NICHOLAS ALEXANDER, 36
Merchandise manager for bands including **Sum 41** and **The Black Keys**.

THOMAS AYAD, 34
International product manager at Mercury Records.

MAXIME BOUFFARD, 26
Filmmaker and postproduction specialist.

GUILLAUME DECHERF, 43
A music journalist for the magazine *Les Inrocks*, Decherf had written about **Eagles of Death Metal** in its Oct. 28 issue and first revealed the band's November concert at the Bataclan.



ROMAIN DUNAY, 28
Dunay was a professional musician. "You are immortal," a friend wrote on Twitter, while another mourned the "loss of a kind, dear soul, a musician, teacher, and friend."



THOMAS DUPERRON, 30
Communications director at Paris' Maroquinerie theater and music venue.

GREGORY FOSSE, 28
Music programmer at D17 television station.

MATHIEU HOCHE, 38
Normandy-born Hoche was a camera technician for the France 24 news channel. A friend tweeted about his love for rock music.



DJAMILA HOUD, 41
Employed at Paris-based fashion house Isabel Marant.

FANNY MINOT, 29
Editor for TV news show *Le Supplement*, which airs on Canal Plus.

LAMIA MONDEGUER, 30
Communications manager at the Studio Noma talent agency.

MARIE MOSSER, 24
Mercury Records executive.

MANU PEREZ, AGE UNKNOWN
A music marketing executive who had worked at Universal Music France for more than a decade. Perez was killed at the Bataclan along with his girlfriend, **Precilia Correia**.



KHEIREDDINE SAHBI, 29
Professional violinist widely known as "Didine."

LUIS FELIPE ZSCHOCHE VALLE, 33
Valle was the singer and guitarist for Paris rock group **Captain Americano**. The band posted a tribute on its Facebook page showing Valle onstage during a concert in a pilot's uniform.



— ALEX RITMAN

Is The Weinstein Co. for Sale?

Layoffs, defections and a scuttled TV deal leave Harvey's board pondering the future (possibly with Ron Burkle) as the studio makes a big bet on Tarantino's *Hateful Eight*

By Tatiana Siegel

ON NOV. 16, THE WEINSTEIN Co. revealed it will slash nearly one-fifth of its staff, mostly from the film division. But are **Harvey** and **Bob Weinstein** looking to unload more?

Sources say TWC is considering selling part or all of the company the brothers founded in 2005. Among the intriguing scenarios: Billionaire **Ron Burkle** is said to have expressed interest in purchasing TWC and merging it with Independent Talent Group, a U.K. agency in which he has a big interest. A Burkle rep declined comment, but a source close to him says, "Ron thinks very highly of Harvey." TWC also declined comment.

TWC, which was close to a deal to sell its TV division to ITV in April for as much as $950 million, has been plagued by executive defections. Marketing president **Stephen Bruno** exited for Netflix in October 2014, soon after the departures of president of production and acquisitions **Dylan Sellers** and TV chief **Meryl Poster**. Now about 50 positions will be cut. In July, COO **David Glasser** announced abruptly that he was resigning, only to return six weeks later with a three-year contract. **Tom Quinn** and **Jason Janego**, heads of TWC's boutique distributor Radius, bolted in August to start their own label with **Tim League**.

In addition, talent reps have complained that TWC is slow to pay fees and residuals. Behind the scenes, Canadian film financier **Jeff Sackman** recently exited TWC's board, and Cablevision CEO **James Dolan**, a close friend of Harvey Weinstein, joined. Although the Weinstein brothers hold a big stake in TWC, they do not own controlling interest. They also do not control the board, which "has not been happy for some time," says a board source.

There are more than 30 investors in TWC, including Goldman Sachs, ad agency group WPP, Tunisian entrepreneur **Tarak Ben Ammar** and hedge funds like Ziff Brothers. Ben Ammar, also a member of Vivendi's supervisory board, is said to be calling the shots with TWC's board.

During the past two years, the film unit has a mixed record. This summer's boxing drama *Southpaw* and animated *Paddington* were hits, but the pricey acquisition *Begin Again* flopped, as did **Bradley Cooper**'s recent release *Burnt*. A great deal is riding on **Quentin Tarantino**'s *The Hateful Eight* (Dec. 25), which sources say cost about $70 million.

Talks with ITV to buy TWC's TV unit stalled in part because of the status of Harvey Weinstein's employment contract. But the brothers recently re-upped their deals for three years, and layoffs are intended to make the company leaner and more efficient. "The board reached an understanding with the brothers, and they are making resources available again," says the board source. "They had been too prolific in film acquisitions and production; TV requires less capital. Significant players are now circling — that's why [these layoffs are] not surprising." THR



EAGLES: MARION RUSZNIEWSKI/AFP/GETTY IMAGES; WEINSTEIN: ANGELA WEISS/GETTY IMAGES FOR FIJI. *HATEFUL*: THE WEINSTEIN CO./COURTESY EVERETT COLLECTION. HOCHE, DECHERF, PEREZ, VALLE, DUNAY: JAMES GOURLEY/REX SHUTTERSTOCK/NEWSCOM.

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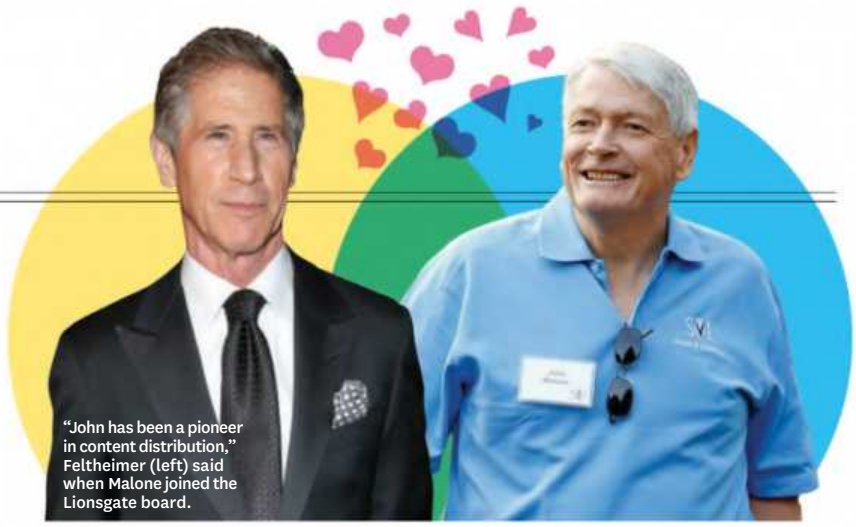
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Lionsgate and Liberty: A Complex Courtship

Mogul John Malone ups his stake in the *Hunger Games* studio as speculation of a merger, a Starz deal (or a tax dodge) builds

By Paul Bond



"John has been a pioneer in content distribution," Feltheimer (left) said when Malone joined the Lionsgate board.

A YEAR AFTER ALIBABA Group failed to acquire a 37 percent chunk of Lionsgate, the studio that opens *The Hunger Games: Mockingjay — Part 2* on Nov. 20 again finds itself the subject of rampant speculation that it will merge. This time, blame **John Malone** for getting Wall Street tongues wagging.

The billionaire said Nov. 10 that Discovery Communications and Liberty Global, in which he owns stakes of 29 percent and 25 percent, respectively, each had purchased a 3.4 percent share of Lionsgate. Since Malone has a track record for incrementally building positions in companies until he controls them (recent example: Sirius XM Radio), it stands to reason he has his sights set on somehow acquiring Lionsgate, where he has been a board member since February.



Albrecht



Piligian

He signaled as much Nov. 12 during an investors day for Liberty Media, another company he controls. "The store is always open. ... We don't rule anything out," Malone said when asked if he'd like to acquire Lionsgate.

That day, Malone said Liberty would recapitalize into three tracking stocks — Liberty Media Group for its interests in Live Nation, Time Warner and Viacom; Liberty Braves Group, consisting of the Atlanta Braves baseball team; and Liberty Sirius Group for its majority stake in Sirius. It seems natural that a big slice of Lionsgate could be folded into the Liberty Media portion of those holdings or that the studio could be acquired by Discovery, which has a $17.4 billion market cap (Lionsgate's is $5.6 billion).

But Lionsgate also would be a nice merger partner for Starz (market cap: $3.4 billion), the pay TV company led by **Chris Albrecht** in which Malone controls 33 percent of voting shares. In fact, Malone got his board seat at Lionsgate as part of a transaction nine months ago where he swapped some of his Starz stock for Lionsgate shares.

FBR & Co.'s **Barton Crockett** figures Malone will beef up his Lionsgate stake by trying to get the 20 percent owned by chairman **Mark Rachesky**, thus providing a pipeline of content for Discovery, Starz and other Liberty assets. Lionsgate, after all, makes such hit shows as *Orange Is the New Black* and *Nashville*. But its film side is less robust. "Lionsgate has a big task ahead to replace the windfall from the *Hunger Games*," says **Steve Birenberg** of Northlake Capital Management. "Thus far, none of the hoped-for franchise breakouts have clicked, the latest miss being *The Last Witch Hunter*." On Nov. 9, Lionsgate reported a $7.2 million write-down on the **Vin Diesel** thriller.

Some observers believe Malone would like to use Lionsgate's status as a company based in Canada to cut his tax bill elsewhere, much like Liberty Global became a U.K. company by acquiring Virgin Media. "A lot of investors are expecting an inversion will happen sooner rather than later and Starz will travel the same path that Liberty Global traveled," says tax expert **Robert Willen**.

Morgan Stanley's **Benjamin Swinburne** thinks Malone might begin next year to transform Starz into a Canadian company through a deal with Lionsgate, thus boosting profit at Starz via a lower tax rate. Starz is the quicker solution since there is an agreement stipulating that Discovery and Liberty Global, together, not purchase more than 18.5 percent of Lionsgate through November 2020, says Swinburne.

An easy solution, therefore, is for Malone to arrange for Lionsgate to purchase Starz and keep the combined company in Canada, says **Eric Wold** of B. Riley & Co. And Lionsgate under CEO **Jon Feltheimer** isn't averse to acquisitions. On Nov. 12, it paid about $200 million for a majority stake in **Craig Piligian**'s Pilgrim Studios, which produces unscripted fare. Wrote Wold after the Pilgrim deal, "Lionsgate is an acquirer, not a target (for now)." THR

KURT SUTTER: WHY I'M CANCELING MY OWN SHOW

THE AUDIENCE OF *THE BASTARD EXECUTIONER* HAS SPOKEN, AND unfortunately, the word is, "Meh."

So reads the ad creator **Kurt Sutter** took out in this magazine (see page 61) and others to announce the cancellation of his FX series. The unorthodox move, made with FX Networks CEO **John Landgraf**, comes as the ambitious 14th century period drama lost more than half of its audience through its first six weeks, falling from 4 million weekly viewers for its Sept. 15 premiere to just 1.9 million for episode six. The series wrapped its season Nov. 17.

"It's not like it had a chance, and I said, 'Let's not take it,' " says Sutter, 55, whose previous show, *Sons of Anarchy*, ended its run in December as FX's most watched series. The timing and delivery of *Bastard*'s cancellation news fell to the outspoken showrunner, who was adamant everybody involved not be strung along. Sutter pre-empted the ad with a heartfelt email to the Wales-based cast and crew, whom he says remained committed and enthusiastic even as the ratings sputtered and he'd fallen behind on scripts. "It's fantastic to get a good review [or] an award, but the only thing that matters, really, is numbers," says Sutter, adding: "I'm not the guy sitting in my ivory tower spitting shit out and not caring. ... I don't want to write something that nobody's f—ing watching." Sutter hasn't done much second-guessing, though he wonders whether his latest series' mythology was too dense. Other challenges: an unknown cast, led by Aussie **Lee Jones**, and lengthy episode run times.



Says Sutter, "You want to feel at least you took a risk."

Already, Sutter is thinking about his next act. He's taking meetings about an early film script, *Delivering Gen*, a love story between a junkie and a hit man; and he's hiring a writer for his *Sons*' Mayans spinoff for FX and 20th TV, where he has a massive three-year deal. And upon wrapping *Bastard*, Sutter took the train from London to Venice, where he wrote a draft of his next TV idea. He's staying mum on details but reveals with a laugh, "It's contemporary ... and there are no horses involved." — LACEY ROSE

FELTHEIMER: ROB KIM/GETTY IMAGES. MALONE: JIM URQUHART/REUTERS/NEWSCOM. ALBRECHT: BRYAN BEDDER/GETTY IMAGES FOR STARZ. PILIGIAN: IMEN AKPANJUDOSEN/GETTY IMAGES. SUTTER: VERA ANDERSON/WIREIMAGE/GETTY IMAGES.

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Dave Calhoun



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Weekend Numbers

	DOMESTIC Gross	DOMESTIC Cume	INT'L Gross	INT'L Cume	TOTAL
1. **Spectre** SONY	33.7	129(2)	152.6*91	413.1	542.1
2. **The Peanuts Movie** FOX	24	82.3(2)	2.3*14	7.9	90.2
3. **Love the Coopers** LIONSGATE	8.3	8.3(1)	N/A	N/A	8.3

As the only comedy amid a glut of adult dramas, the holiday film fared better than expected thanks to older females. More than 80 percent of the opening-weekend audience was over age 25.



4. **The Martian** FOX	6.7	207.4(7)	5.8*63	271	478.4
5. **The 33** WARNER BROS.	5.8	5.8(1)	N/A	12.7	18.5



The Chilean miner drama is the latest Warners title to lag, though Alcon financed the $26 million film and paid for marketing. The good news: It earned an A- CinemaScore.

6. **Goosebumps** SONY	4.6	73.5(5)	2.4*46	29.7	103.2
7. **Bridge of Spies** DISNEY/FOX	4.3	61.7(5)	1.3*24	19.3	81
8. **Prem Ratan Dhan Payo** FOX	2.4	2.8(1)	30.1*7	30.1	32.9

The drama scored the top opening to date for a Bollywood title in India ($26.5 million), the U.K. ($1.4 million) and the UAE ($1.5 million) and surprisingly cracked the top 10 in the U.S.



9. **Hotel Transylvania 2** SONY	2.3	165.2(8)	8.9*77	252.6	417.8
10. **The Last Witch Hunter** LIONSGATE	1.5	26.1(4)	5.2*50	70	96.1
11. **My All American** AVIRON	1.37	1.37(1)	N/A	N/A	1.37
12. **Spotlight** OPEN ROAD	1.35	1.8(2)	N/A	N/A	1.8
13. **The Intern** WARNER BROS.	1.2	73.3(8)	N/A	109.3	182.6
14. **Burnt** WEINSTEIN	1.1	12.7(3)	N/A	13.2	25.9
15. **Suffragette** FOCUS	1	2.6(4)	N/A	11.3	13.9

Source: Rentrak; box-office estimates in $ millions
() Weekends in release; * Territories

5th Anniversary Flashback

My Twitter Feed Was a TV Show

In 2010, *THR* noted that tweets were being turned into television, but then came CBS' sitcom *Shit My Dad Says*, whose creator now fondly recalls the flop that killed the trend

By Justin Halpern

IN 2009, WHEN I SOLD MY *Shit My Dad Says* Twitter feed to CBS, the most common response was, "They bought a Twitter feed? Hollywood is completely out of anything resembling an original idea." (The second most common was, "Fuck you." There was a random guy who just tweeted me "fuck you" every day for a year, the longest relationship I've had aside from my wife.) If I'm being honest, I would have agreed with all of the above if it hadn't been *my* Twitter feed.

Now that I've worked as a TV writer for six years, I've come to realize why networks were eager to buy my feed. Writers and broadcast networks have a specific relationship. Think of them as a middle-aged married couple who has sex once a week, mostly in the missionary position, then rolls over and cruises on their iPads. Both parties might like to try something new, but nobody wants to make a move that ends up going so badly that you can't look at each other in the morning.

But then the broadcast networks see writers and cable networks fucking in all kinds of crazy, nasty ways, and the broadcast networks think, "You know, I don't want to have sex like that, but I would be interested in spicing it up a bit. Maybe next time we have sex, I'd like to try having a finger stuck up my asshole." And in 2009, with Twitter starting to burst out, *Shit My Dad Says* was that finger.

If you remember, *Shit My Dad Says* was not a very good TV show. The blame lies mostly on me, because when you're trying something a little kinky, you have to have confidence in what you're doing, otherwise it just ends with everyone going, "What if we just went to bed?"

After the failure of the show, many of the Twitter feeds that had been bought that pilot season died. And during the next few years, Twitter-to-TV pilot purchases went away, but Twitter did not. It became a great place to find talented writers and performers like **Megan Amram**, **Jen Statsky** and **Rob Delaney**. So the *Shit My Dad Says* show may have ruined one sexual maneuver, but there are plenty of people on Twitter who have ably done all sorts of dirty shit with the networks that worked out well for everyone.

Justin Halpern is the author of two New York Times *best-selling books and a TV writer hoping for a show that gets a second season.*



Halpern's Twitter feed joined *Dear Girls Above Me* and *Shh ... Don't Tell Steve* as TV fodder. Only *Shit* made it on the air.

PLUS! MORE FLASHBACKS



Leo's Still Waiting for His Oscar

POOR LEONARDO DICAPRIO? IN 2010, THE ACTOR HAD TWO splashy performances, in *Shutter Island* and *Inception*, prompting *THR* to speculate in its first magazine whether he would compete against himself for an Oscar nomination. Neither ended up delivering a nom, much less his first win. Now, five years later, he's got five nominations (including for 2013's *The Wolf of Wall Street*), and he's back as a contender for *The Revenant*. Is this finally his year?

Turns Out No One Wanted to Buy Designer 3D Glasses

THERE'S A LIMIT TO HOW MUCH FANS OF 3D MOVIES CAN BE upsold. In *THR*'s first issue, tech specialist **Carolyn Giardina** wrote about chic new shades offered by top designers Gucci and Calvin Klein for viewing the immersive format. Glassware "is something people like to personalize," touted DreamWorks Animation's **Jeffrey Katzenberg**, who helped test Oakley's offering. Since then, Gucci has discontinued the $225 eyewear, but several small companies still produce styled 3D glasses for much lower prices ($30).



COOPERS: SUZANNE TENNER/CBS FILMS. 33: DOUGLAS KIRKLAND/WARNER BROS. PAYO: RAVENDRA SINGH/FOX STAR STUDIOS.

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the REPORT

FEINBERG FORECAST

Even the Governors Awards becomes a major campaign stop as contenders glad-handed — and solicited celebrity endorsements in between By Scott Feinberg

BEST PICTURE



Beasts of No Nation

Netflix rounded up **Jake Gyllenhaal**, **Kerry Washington** and **Gus Van Sant** as hosts of a Nov. 13 screening in L.A., while **Anna Wintour**, **Edward Norton** and **Ben Stiller** did the honors Nov. 16 in New York.



The Big Short

Adam McKay's adaptation of **Michael Lewis**' best-seller about the mortgage meltdown premiered Nov. 12 at AFI Fest to a rousing reception. But while many found it entertaining, others thought it confusing.

BEST SUPPORTING ACTOR



BENICIO DEL TORO

Sicario

The two-time Oscar nominee was toasted at a Nov. 10 **Jerry Bruckheimer** screening and a Nov. 13 lunch at Craig's before making an appearance at the Governors Awards.

BEST ACTOR



WILL SMITH

Concussion

Smith's two previous Oscar noms came for biopics, and his performance as a real-life doctor who took on the NFL was warmly received at its AFI Fest premiere.

BEST DOCUMENTARY FEATURE



The Wolfpack

Taking time away from finishing *Joy*, **David O. Russell** hosted a Nov. 15 reception for **Crystal Moselle**'s doc about a family who rarely left its New York apartment — for which the family itself was on hand.

BEST FOREIGN-LANGUAGE FEATURE



Utopia

The Academy disqualified **Hassan Nazer**'s Dari-language film, about an Afghan woman who wants children, because of too much English dialogue, and it's too late for Afghanistan to submit a second choice.

AWARD ICONS: MIKEY BURTON. *BEASTS*: SHAWN GREENE/NETFLIX. *BIG*: JAAP BUITENDIJK/PARAMOUNT PICTURES. *SICARIO*: RICHARD FOREMAN/LIONSGATE. *CONCUSSION*: MELINDA SUE GORDON/COLUMBIA PICTURES. *WOLFPACK*: COURTESY OF MAGNOLIA PICTURES. *UTOPIA*: COURTESY OF NAV MEDIA.



"ONE OF THE **BEST PERFORMANCES** OF THE YEAR."
Los Angeles Daily News

"**SARAH SILVERMAN** LENDS SOMETHING UNEXPECTED AND REAL TO THE ROLE. **UNDENIABLE FEARLESSNESS** TO HER LEAD TURN."
Los Angeles Times

BEST ACTRESS **SARAH SILVERMAN**

I SMILE BACK

WINNER
CHICAGO INTERNATIONAL FILM FESTIVAL
SARAH SILVERMAN
BREAKTHROUGH PERFORMANCE AWARD

WINNER
MILL VALLEY FILM FESTIVAL AWARD
SARAH SILVERMAN
BREAKTHROUGH PERFORMANCE AWARD

OFFICIAL SELECTION TORONTO FILM FESTIVAL 2015
OFFICIAL SELECTION SUNDANCE FILM FESTIVAL 2015
OFFICIAL SELECTION DEAUVILLE FILM FESTIVAL 2015

"**SARAH SILVERMAN**, DIGGING SO DEEP INTO HER CHARACTER THAT WE CAN FEEL HER NERVE ENDINGS, IS LIKE NOTHING WE'VE SEEN BEFORE. NO SHOWING OFF; SHE JUST *IS*. **THIS IS ACTING OF THE HIGHEST CALIBER.**"
Rolling Stone

"**SARAH SILVERMAN** FILLS THE PICTURE TO ITS VERY CORNERS. SHE SHOWS US A PERSON **WE'VE NEVER SEEN BEFORE.**"
VOICE



BROADGREEN PICTURES

For more on these extraordinary movies, please visit: BroadGreenGuilds.com

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FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PERFORMANCE BY AN ACTRESS
IN A MOTION PICTURE (COMEDY OR MUSICAL)
Patricia Clarkson

BEST PERFORMANCE BY AN ACTOR
IN A MOTION PICTURE (COMEDY OR MUSICAL)
Ben Kingsley



NEW YORK OBSERVER *Rex Reed*

"An extraordinary, moving and funny film. Rapturous performances by Patricia Clarkson and Ben Kingsley."

The New York Times *Stephen Holden*

"Among the charms of 'Learning to Drive' are the detailed, lived-in performances of its stars, Patricia Clarkson and Ben Kingsley. Ms. Clarkson, with her Cheshire cat smile and twinkling eyes, conveys the mysterious allure of a sensual woman with secrets. Mr. Kingsley's penetrating brown-eyed gaze can project everything."

Los Angeles Times *Michael Rechtshaffen*

"A welcome grown-up escape. With Patricia Clarkson and Ben Kingsley behind the wheel, it makes for a lovely excursion."

Learning to Drive

BROADGREEN PICTURES

For more on these extraordinary movies, please visit: BroadGreenGuilds.com

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7 DAYS OF DEALS

KA-CHING!
WHO'S INKING ON THE DOTTED LINE THIS WEEK

NIELSEN'S NRG SALE: HOLLYWOOD AND POLITICS 'SYNERGY'

DEAL OF THE WEEK

THE FIRM THAT studios rely on for box-office projections, marketing data and advice in choosing the most lucrative date to open a movie is about to expand beyond Hollywood and into politics.

Nielsen revealed Nov. 16 that it will sell National Research Group to a new investment firm called The Stagwell Group, formed in December by political analyst and former Microsoft chief strategy officer **Mark Penn**. Backed primarily by former Microsoft CEO and Los Angeles Clippers owner **Steve Ballmer**, the fund has closed on $250 million in investment capital to acquire companies specializing in research, data analytics and public relations.

Penn is a former CEO of PR firm Burson-Marsteller and co-founder of polling company Penn Schoen Berland, and his list of famous clients includes President **Bill Clinton** and former British Prime Minister **Tony Blair**. But he is best known as the creator of **Hillary Clinton**'s "3 a.m." campaign ad, which asked voters in 2008 if they'd prefer if she or then-candidate **Barack Obama** answer the White House phone during a crisis.

Penn tells *THR* he intends to expand NRG into other arenas, specifically elections and public policy. "I've always felt there was a synergy between Hollywood and politics," he says. "The commonality between a movie opening and a presidential election is, if you don't get it right, there's no do-over."


Penn


Ballon

He sees synergies, in fact, with SKDKnickerbocker, a Democratic PR firm acquired by Stagwell in October for as much as $75 million that employs former RIAA head **Hilary Rosen** and **Anita Dunn**, former White House communications director for President Obama. NRG and SKDKnickerbocker, though, will remain independent companies housed at Stagwell, and NRG will be nonpartisan whenever it decides to delve into politics.

"The power of accurate research is more important in Hollywood and politics than in other industries," says Penn. "And today, the predictive ability is higher in movies than with presidential candidates."

That might be true, but movie tracking has been scrutinized recently as traditional services have failed to predict massive hits like *Jurassic World*. NRG has been tweaking its methods, annually conducting more than 1 million survey interviews online and via mobile phones to gauge consumer interest and awareness of upcoming releases. In addition to expanding into politics and other areas, Penn intends to make NRG more digital and global. He has tapped market research veteran and NRG consultant **Howard Ballon** as interim CEO. NRG had about a dozen layoffs during the five-month period it was being shopped, but Penn says he has no plans to cut further the 100-person staff in its L.A. and London offices.

Stagwell's acquisition of NRG marks the latest in a trend of consolidation among Hollywood's go-to market research firms, taking place less than two months after comScore said it would merge with Rentrak and a year after RLJ Equity Partners said it would buy MarketCast, a competitor to NRG.

"It's not a big marketplace, but it's an important one," says Penn. "After all the consolidation, NRG will be one of the few remaining big players." — PAUL BOND

FILM

Julianne Moore (**CAA**, the U.K.'s **United**, **Management 360**, **Edelstein Laird**) will star in the children's book adaptation *Wonderstruck*, with Todd Haynes directing.

Tracy Morgan (**CAA**, **Hansen Jacobson**) will play Redd Foxx in Lee Daniels' biopic of Richard Pryor for The Weinstein Co.

Cate Blanchett (**CAA**) is in talks to star in Richard Linklater's adaptation of the novel *Where'd You Go, Bernadette*.


Cate Blanchett

PENN: SUSANNAH IRELAND/UPPA/PHOTOSHOT/NEWSCOM. BALLON: RYAN MILLER/GETTY IMAGES. AFFLECK: FILMMAGIC.COM/FILMMAGIC/GETTY IMAGES. BLANCHETT: JOEL RYAN/INVISION/AP. BOOK: COURTESY OF HARPERCOLLINS.

Rights Available!

Hot new books with Hollywood appeal

BY ANDY LEWIS AND REBECCA FORD

My Father's Wives (William Morrow)
BY **Mike Greenberg**
AGENCY **CAA**



The ESPN radio host's second novel (his first was a *New York Times* best-seller) is a dramedy about a man coming to terms with his relationship with his late father, a larger-than-life senator, by visiting each of his five ex-wives.

The Ministry of Ungentlemanly Warfare (John Murray)
BY **Giles Milton**
AGENT **Rob Kraitt** (**Casarotto Ramsay**)

Newly released documents spurred interest (Paramount recently acquired a similar-named title) in this group of eccentric World War II saboteurs handpicked by Winston Churchill to fight behind enemy lines.

Casey Affleck Finds Familiar Star for Directing Vehicle

FRIENDS AND BROTHERS-IN-LAW **Casey Affleck** and **Joaquin Phoenix** are going outlaw, teaming for a period Western titled *Far Bright Star*. Affleck, 40, married to Phoenix's sister **Summer Phoenix**, will make his narrative directorial debut, and Phoenix, 41, will star in the drama that adapts the 2009 novel by **Robert Olmstead**. Affleck (**WME**, **Ziffren Brittenham**) also is producing the movie with **John Powers Middleton** (*The Lego Movie*, Good Universe's *Oldboy* remake), making it the first effort for their banner The Affleck/Middleton Project, launched in June 2014. *Far Bright Star* is set in 1916 and tells of an aging cavalryman, to be played by Phoenix (**WME**, **Sloane Offer**), who is leading a ragtag group of young men on a hunt for the legendary Mexican revolutionary **Pancho Villa**. When the group is attacked and most of his charges are killed, the man is left struggling for survival in the desert. **Damien Ober** (**WME**, **Echo Lake**, **Mark Temple**) wrote the screenplay. "This is a beautifully written story on pain and loss and the drive and resilience one finds within themselves to continue through the day," Affleck tells *THR*.


Phoenix (left) and Affleck

The project will reunite Affleck and Phoenix for the first time since 2010's *I'm Still Here*, the faux documentary Affleck made about Phoenix's apparent transition to become a rapper. Affleck next stars in Disney's live-action Coast Guard thriller *The Finest Hours*. — BORYS KIT

FROM EXECUTIVE PRODUCERS
BRIAN GRAZER & RON HOWARD

BREAKTHROUGH

"INSPIRING"
-Channel Guide Magazine

"FASCINATING"
-Los Angeles Magazine

"IMPRESSIVE"
-GoldDerby

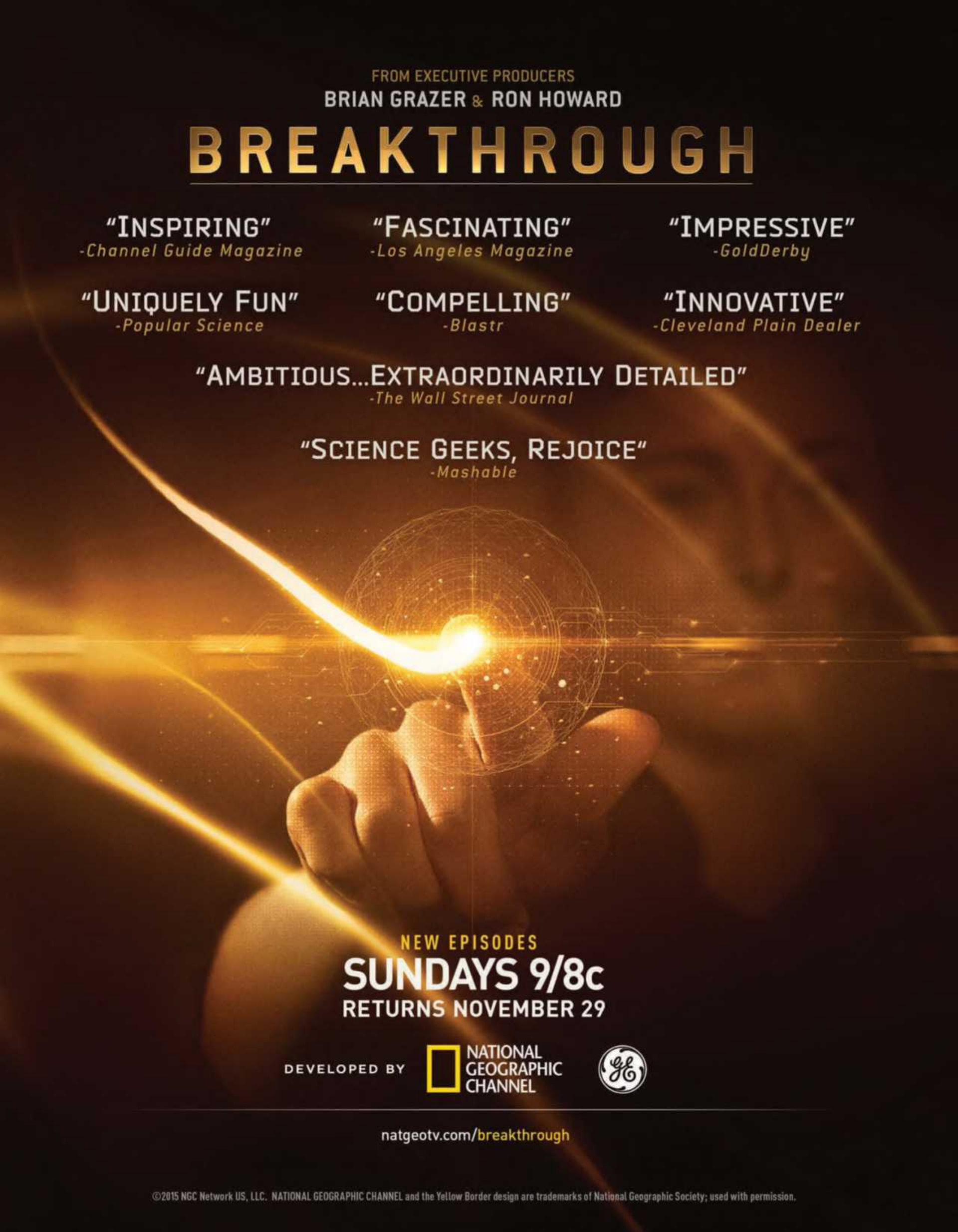
"UNIQUELY FUN"
-Popular Science

"COMPELLING"
-Blastr

"INNOVATIVE"
-Cleveland Plain Dealer

"AMBITIOUS...EXTRAORDINARILY DETAILED"
-The Wall Street Journal

"SCIENCE GEEKS, REJOICE"
-Mashable



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The Big Number

Value of Hulu if the streaming service closes a deal to sell part ownership to Time Warner, The Wall Street Journal *reported Nov. 12.*

$5B


Judy Greer


Jason Momoa

The *Game of Thrones* and *Aquaman* star will lead the drama *Frontier* for Netflix.


Doug Liman


Tracy Morgan


Kodi Smit-McPhee

Doug Liman (**CAA**, **Weintraub Tobin**) is nearing a deal to direct Channing Tatum in Fox's *X-Men* spinoff *Gambit*.

Reese Witherspoon (**CAA**, **LBI**, **Hansen Jacobson**), **Seth MacFarlane** (**WME**, **Jackoway Tyerman**), **Scarlett Johansson** (**CAA**, **LBI**, **Morris Yorn**) and **John C. Reilly** (**WME**, **Framework**, **Gendler & Kelly**) will join Matthew McConaughey as they lend voices to the animated comedy *Sing* for Universal.

David Frankel (**WME**, **Anonymous**) is in talks to direct the Will Smith drama *Collateral Beauty* for New Line.

Gina Rodriguez (**APA**, **Primary Wave**, **Jackoway Tyerman**) will join Natalie Portman in the thriller *Annihilation* for *Ex Machina* director Alex Garland.

Patricia Arquette (**Gersh**, **3 Arts**) will voice a hippie mom in *Toy Story 4*.

Judy Greer (**CAA**, **Principato Young**, **Felker Toczek**) will direct Common and Allison Janney in the dramedy *A Happening of Monumental Proportions*.

Pitch Perfect writer **Kay Cannon** (**WME**, **Hansen Jacobson**) will direct *The Pact*, with Seth Rogen producing.

Jane Kaczmarek (**ICM**, **Greenlight**) will join Dax Shepard and Michael Pena in Warner Bros.' *CHiPs*.

X-Men's **Kodi Smit-McPhee** (**ICM**, Australia's **Active Artists**, **MGMT**, **Sloane Offer**) will star in the Ice Age epic *The Solutrean* for Studio 8.

Orlando Bloom (**CAA**, the U.K.'s **Independent**, **Brillstein**, **Felker Toczek**) will star in the church sex-abuse drama *Romans*.

Lauren Graham (**ICM**, **John Carrabino**, **Hansen Jacobson**), **Rob Riggle** (**WME**, **Principato Young**, **Sloane Offer**) and **Adam Pally** (**UTA**, **3 Arts**, **Del Shaw**) have joined CBS Films' children's book adaptation *Middle School*.


James' Brentwood spread.

Sony will adapt animator Marcus Alqueres' short *The Flying Man* into a feature.

Wrath of the Titans' **David Leslie Johnson** (**Paradigm**, **Behr Abramson**) will work on the script for Warner Bros.' *Aquaman*.

Alchemy will release the Brie Larson thriller *Free Fire* in the U.S.

AMBI will remake *Memento*.

TELEVISION

Joel Silver has signed a multiyear deal with Lionsgate and will produce the vampire drama pilot *Bathory*.

War of the Worlds' **Josh Friedman** (**UTA**, **Jackoway Tyerman**) will develop a *Snowpiercer* adaptation with *Prison Break*'s Marty Adelstein.

Jeffrey Dean Morgan (**UTA**, **Rob Gomez**, **Bloom Hergott**) will play a villain on *The Walking Dead*.

Missi Pyle (**UTA**, **McKeon Myones**, **Stone Meyer**) has joined TV Land's *The Soul Man* for its final season.

Shout Factory will develop a *Mystery Science Theater* reboot.

HBO has signed a distribution deal for Europe with Sky through 2020.

CBS will develop a family comedy with *Entourage*'s Doug Ellin and *Sex and the City*'s Jenny Bicks. … **Fox** will develop the hip-hop comedy *White Jeff* and the police corruption drama *Crooked*. … **NBC** will develop the semiautobiographical family comedy *Vlad* with comedian Vladimir Caamano and *Undateable*'s Bill Lawrence and Adam Sztykiel. … **FX** has renewed *American Horror Story*. … **TNT** has renewed *Murder in the First*. … **Bravo** has ordered a *Real Housewives* series set in Potomac, Md., and Dallas. … **Disney Channel** has ordered to pilot a siblings comedy from *Lizzie McGuire*'s Terri Minsky.

DIGITAL

Jason Momoa (**APA**, **LINK**, **Edelstein Laird**) and **Landon Liboiron** (**WME**, **Principato Young**, **Gang Tyre**) will star in and *San Andreas*' Brad Peyton will direct and produce the period drama *Frontier* for Netflix.

Pandora will acquire parts of bankrupt streaming service Rdio for $75 million.

REAL ESTATE

Marvel Studios president **Kevin Feige** (**Hilton & Hyland**) has sold his home in Pacific Palisades for $3.72 million.

Steve Martin (**Sibarth**) has sold his Caribbean island property for an undisclosed price after listing it for $7.78 million.

LeBron James has bought a 9,440-square-foot home in Brentwood for $21 million.

REP SHEET



▲ **Kate Beckinsale** has returned to **UTA** after six months at CAA.

The Craft's **Fairuza Balk**, now recurring on *Ray Donovan*, has signed with **APA**.

TNT and **TBS** have signed with **PMK*BNC** to handle publicity for the 2016 SAG Awards.

Mr. Robot creator **Sam Esmail** has signed with **CAA**.

NEXT BIG THING



Name
Johnny Pemberton
Reps
CAA, Principato Young, Ginsburg Daniels
Why He Matters
He'll star opposite Jason Sudeikis' voice (as an animated alien) on the Fox comedy series *Son of Zorn*.

GREER: RACHEL MURRAY/GETTY IMAGES FOR ZIMMER MUSEUM. MOMOA: FRAZER HARRISON/GETTY IMAGES. SMIT-MCPHEE: ROBIN MARCHANT/GETTY IMAGES FOR THE 2015 TRIBECA FILM FESTIVAL. MORGAN: KEVIN WINTER/GETTY IMAGES. LIMAN: DIMITRIOS KAMBOURIS/GETTY IMAGES. BECKINSALE: TIM P. WHITBY/GETTY IMAGES FOR JAMESON. PEMBERTON: EVANS VESTAL WARD/NBC.





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YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Andy Lewis and Brian Porreca



"The fact that some people thought I was lip syncing on *SNL* is an awesome compliment!"

LORDE
The singer, responding on Twitter to backlash that she was not singing live during her Nov. 14 *Saturday Night Live* performance.

"It sickens me to think ... a photo of myself with my nieces is suggesting that I'm 'asking for it.' "

ARIEL WINTER
The *Modern Family* actress, responding on Instagram after a photo she posted of herself in a bikini with her two young nieces produced numerous sexually explicit and hostile comments.

"We don't feel like Netflix is the Antichrist."

LESLIE MOONVES
The CBS Corp. chief, discounting the idea that he might hold content back from the streaming service.

"After the many and necessary moments of silence, I'd like to offer you a moment of premium-cable profanity."

JOHN OLIVER
The *Last Week Tonight* host, responding to the Paris terrorist attacks that killed more than 130 people. He then unleashed an expletive-filled tirade against the perpetrators, calling them "gigantic f—ing assholes. Unconscionable, flaming assholes, possibly working with other f—ing assholes."

"Democratic debate almost too painful to watch. Pathetic group talking nonsense for two hours. Is this the best Dems can do?"

RUPERT MURDOCH
The News Corp executive chairman, reacting on Twitter to the Nov. 14 Democratic debate on CBS.

"It's easier to be president of the United States as a black person than be the head of the studio or head of a network."

SPIKE LEE
The *Chi-Raq* director, urging the Academy and Hollywood to work harder at diversity while accepting an Honorary Oscar at the Governors Awards.

"We know people don't have sex like that. ... I mean, I threw my neck out."

VIOLA DAVIS
The *How to Get Away With Murder* actress, joking about how unrealistic the show's sex scenes are.

"It's a hard three letters to absorb."

CHARLIE SHEEN
The actor, confirming that he had been diagnosed as HIV-positive four years ago, adding that he had paid "in the millions" in "shakedowns" to keep the information secret.



LORDE: FRAZER HARRISON/GETTY IMAGES. SHEEN: CHRIS PIZZELLO/INVISION/AP. WINTER: MARK DAVIS/GETTY IMAGES. MOONVES: MICHAEL LOCCISANO/GETTY IMAGES. DAVIS: JAMIE MCCARTHY/GETTY IMAGES.

"TAKE A SWIG OF AMY SCHUMER. SHE'S COMIC DYNAMITE.

A COMIC FORCE OF NATURE.

SCHUMER'S COMEDY LEAVES MARKS. CAN SHE RIP COMEDY A NEW ONE AND MAKE US LAUGH TILL IT HURTS? HELL, YEAH."

– PETER TRAVERS, ROLLING STONE

"AMY SCHUMER IS MY KIND OF SUPERHERO. THINK THAT SHE'S NOT THIN ENOUGH OR PRETTY ENOUGH? SHE INTERCEPTS HATEFUL SLURS LIKE THOSE AND TURNS THEM INTO FEROCIOUS COMEDY GOLD THAT EXPOSES CHAUVINISM AS THE ABSURDITY IT IS...SHE'S KILLING IT, JOKE AFTER JOKE."

– MANOHLA DARGIS, THE NEW YORK TIMES







FOR YOUR CONSIDERATION

BEST PICTURE PRODUCED BY JUDD APATOW *p.g.a.* BARRY MENDEL *p.g.a.*

BEST ACTRESS AMY SCHUMER

TRAINWRECK

WRITTEN BY AMY SCHUMER DIRECTED BY JUDD APATOW

universalpicturesawards.com

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About Town
HOLLYWOOD HITS THE RED CARPET

Governors Awards Hollywood, Nov. 14

ACADEMY PRESIDENT CHERYL **Boone Isaacs** kicked off the 7th Governors Awards with a show of support for France after the devastating terrorist attacks in Paris on Nov. 13. "All of us here stand in solidarity [with] the French people," she said. "We mourn those who died. We send our deepest affection to our brothers and sisters in France." Attendees — many of whom made peace signs on the red carpet — included **Daniel Craig**, **Michael Caine** and **Jane Fonda**, and saw **Spike Lee** and **Gena Rowlands** presented with honorary achievement Oscars. **Debbie Reynolds** was recognized for her philanthropy with the Jean Hersholt Humanitarian Award. Recovering from surgery and unable to attend, Reynolds provided a brief audio acceptance: "You couldn't be more amazed that a little girl from Burbank even came near this sort of accolade." — GREGG KILDAY


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From left: Earvin "Magic" Johnson and Cookie Johnson, Spike Lee, Tonya Lewis Lee, ICM Partners' Toni Howard (front), LaTanya Richardson Jackson and Samuel L. Jackson at ICM's fete honoring Governors Award recipients Lee and Rowlands on Nov. 13 at Bouchon.

1 Honorary Oscar winner Rowlands (with her husband, Robert Forrest) said upon receiving the award: "You know what's wonderful about being an actress? You don't live just one life — yours — you live many lives."

2 From left: Lily Tomlin, Paul Weitz and Marisa Tomei.

3 Gugu Mbatha-Raw (in Jason Wu).

4 Boone Isaacs (with Idris Elba) said of diversity in Hollywood: "When it comes to fair and equal representation, words are not enough. We have a unique opportunity to [take action] now."

5 Helen Mirren and Bryan Cranston hit the carpet at the Ray Dolby Ballroom at Hollywood & Highland.

6 Academy CEO Dawn Hudson (left) and Meryl Streep.

7 From left: Quentin Tarantino, Kurt Russell, Johnny Depp and Amber Heard at the event, where Zooey Deschanel kicked off the evening's series of tributes by singing "Tammy," a hit in 1957 when it was introduced in Reynolds' film *Tammy and the Bachelor.*

ROWLANDS, MIRREN, MBATHA-RAW: MATT PETIT/©A.M.P.A.S. HUDSON, TARANTINO: TODD WAWRYCHUK/©A.M.P.A.S. ELBA: MICHAEL YADA/©A.M.P.A.S. TOMLIN: RICHARD HARBAUGH/©A.M.P.A.S. LEE: COURTESY OF ICM PARTNERS.

"'Sicario' is sensational. Emily Blunt gives a powerhouse performance that ranks with the year's best."
ROLLING STONE

BEST ACTRESS
EMILY BLUNT

BEST SUPPORTING ACTOR
BENICIO DEL TORO
JOSH BROLIN

CONSIDER THIS

SICARIO

"Benicio Del Toro is similarly mesmerizing. You can't take your eyes off of him."
NEW YORK DAILY NEWS

"With a central trio of powerful, deeply rooted performances by Emily Blunt, Benicio Del Toro and Josh Brolin, the film is both a bracing action picture and a startling examination of a world in which right or wrong have become essentially irrelevant."
LOS ANGELES TIMES

BLACK LABEL MEDIA

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LionsgateAwards.com

About Town
HOLLYWOOD HITS THE RED CARPET

THR's Beauty Dinner West Hollywood, Nov. 11


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1 Makeup artists Kate Lee (left; she works with Anne Hathaway) and Pati Dubroff (Dakota Johnson) at The London hotel event. Dubroff says of her colleagues: "There's this sisterhood because we really all do understand what our job entails."

2 Parents-to-be Chrissy Teigen and husband John Legend, who surprised her at the event.

3 From left: Khloe Kardashian, Malika Haqq, Kardashian's hairstylist Jen Atkin and Teigen, who is four months pregnant.

4 From left: makeup artist and sponsor Laura Mercier, hairstylist Serge Normant (Julia Roberts), actress Selma Blair and her makeup artist Rachel Goodwin.

5 Hairstylist Cervando Maldonado (Kirsten Dunst) and colorist Tracey Cunningham (Drew Barrymore).

6 Kiernan Shipka (in Valentino).

7 From left, the Streicher sisters: brow expert Kristie, makeup artist Jenn and hair guru Ashley.

8 Makeup artist Sabrina Bedrani (Felicity Jones) and hairstylist Adir Abergel (Reese Witherspoon).

9 Hairstylist Ben Skervin with his client Cat Deeley.

MALDONADO, BEDRANI, STREICHER, LEE, MERCIER: JEFF VESPA/GETTY IMAGES FOR THE HOLLYWOOD REPORTER. SKERVIN, KARDASHIAN, TEIGEN, SHIPKA: DONATO SARDELLA/GETTY IMAGES FOR THE HOLLYWOOD REPORTER.

FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING



BEST ACTOR IN A LEADING ROLE
SAMUEL L. JACKSON

BEST ACTRESS IN A SUPPORTING ROLE
JENNIFER JASON LEIGH

BEST ACTOR IN A SUPPORTING ROLE
KURT RUSSELL, WALTON GOGGINS, DEMIAN BICHIR, TIM ROTH, MICHAEL MADSEN, BRUCE DERN



THE HATEFUL EIGHT

THE 8TH FILM BY QUENTIN TARANTINO



THE WEINSTEIN COMPANY

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About Town
HOLLYWOOD HITS THE RED CARPET



Producer Pam Williams (left) and Maria Luisa Ballon at the event for *THR*'s mentorship program (which pairs girls from L.A.'s underserved high schools with industry women), presented by Net-a-Porter.

THR's Mentors Dinner
Beverly Hills, Nov. 10



1 NBCUniversal Cable Entertainment Group executive vp business operations Beth Roberts (left) and WME's Nancy Josephson.

2 From left: Shelter PR's Cara Tripicchio and her mentee Vandalena Mahoney, Net-a-Porter vp global buying Sarah Rutson and Guggenheim Media Entertainment Group president and chief creative officer Janice Min at the second annual dinner, where Rutson surprised Mahoney with a $25,000 scholarship toward her college tuition on behalf of the company.

3 Gersh's Jennifer Craig (left) and producer Sue Naegle at Spago.

4 From left: Sony Pictures TV executive vp U.S. reality and syndicated programming Holly Jacobs, 44 Blue Productions president Stephanie Drachkovitch and Lionsgate TV Group president Sandra Stern.

The Hunger Games: Mockingjay – Part 2 Los Angeles, Nov. 16





1 From left: producer Nina Jacobson and actors Liam Hemsworth, Jennifer Lawrence and Josh Hutcherson. All interviews were canceled in the wake of the attacks in Paris, and Lionsgate CEO Jon Feltheimer spoke from the stage to express solidarity with the citizens of France.

2 Co-stars Woody Harrelson and Elizabeth Banks at the Microsoft Theater.

3 The film's Sam Claflin (left) and director Francis Lawrence.

4 Castmember Natalie Dormer (in Vivienne Westwood) hit the carpet.



WILLIAMS, CRAIG, ROBERTS: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR THE HOLLYWOOD REPORTER. JACOBS, TRIPICCHIO: TODD WILLIAMSON/GETTY IMAGES.

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About Town

RAMBLING REPORTER *By Rebecca Ford & Chris Gardner*



Insider Dispatches From the Governors Awards

Forget the Academy Awards: The honorary Oscars have become the event of the season for the industry's biggest talent and execs to meet and mingle. Spotted at the non-televised Governors Awards on Nov. 14 at the Ray Dolby Ballroom: a meeting of the current and perhaps-future James Bonds. *Spectre* star **Daniel Craig** ran into **Idris Elba**, who has long been mentioned in any Bond-replacement discussion, at the bar. "He came up to me, looked me in the eyes, grabbed my face and kissed me on the cheek," says Elba, who gave Craig a hard time for talking to the media about the *Beasts of No Nation* star playing 007. Elba says Craig laughed: "They asked me if you can play Bond. What am I going to say? No?"... A new social butterfly burst onto the awards scene: **Jacob Tremblay**, the 9-year-old star of *Room*. He enjoyed lots of A-list attention; **Amy Schumer** helped him tie his shoes, and **Johnny Depp** adjusted his bow tie. Depp also was seen vaping in the non-smoking ballroom. ... **Ava DuVernay**'s bright blue gown was a social-media discovery: It was made by **Elvira Jude**, a Nigerian designer that the *Selma* director met through Instagram. Hailing from the same side of the continent was the accent **Wesley Snipes** used to introduce honoree **Spike Lee**. Fellow presenter **Samuel L. Jackson** told *THR* he didn't know that Snipes was planning that act. **Will Smith** (who pulls off a Nigerian accent in Sony's *Concussion*) was spotted in the audience laughing at the shtick.

Love in Awards Season

Ridley Scott is not only seeing strong buzz and box office (at $500 million worldwide) with *The Martian*, he watched his son, **Luke**, tie the knot in England in early November. It wasn't the only wedding he attended this year: In June, the 77-year-old attended his own when he eloped with actress **Giannina Facio**, 60. "No one knew; we just went and got married," Scott tells *THR*, adding that he wanted a small event. "If one lot is going to come, then the whole bloody world is going to come." ... **Brett Ratner** and his RatPac Entertainment business partner, billionaire **James Packer**, also are shepherding their own awards-season hopefuls (*The Revenant*, *Black Mass* and *Truth*) while celebrating a relationship. Ratner confirms to *THR* that he played matchmaker to Packer and **Mariah Carey**. "Mariah is one of my best friends. We are Aries brother and sister because our birthdays are a day apart. It's hard for me to have best friends and not want to introduce them," says Ratner. He adds that the pair are getting serious: "They're going to be together for a while. Luckily, James can afford to bring her and her kids to wherever she needs to go."

Redmayne did 40 sittings as Elbe for *The Danish Girl*.



When XTina Hosted Hillary

Christina Aguilera threw a Nov. 4 fundraiser for **Hillary Clinton** at her Beverly Hills home that was attended by **Katie Holmes**, **Christina Milian** and Muse singer **Matthew Bellamy** — plus a slew of Secret Service agents. But Aguilera tells *THR* that the event, which raised $1 million for Clinton, was surprisingly tranquil. "There was a lot of traffic and vendors coming and going," says *The Voice* coach, who co-hosted with her fiance, producer **Matthew Rutler**. "My sister said, 'I thought today was going to be chaotic because of all the Secret Service, but I've never been here when it's been so peaceful.'" Aguilera has known the Clintons for years, performing at events for Bill and receiving a leadership award from Hillary in 2012. "She's so courageous and always bounces back," says Aguilera. "It's that strength and fighter mentality that I can raise my own daughter to look up to."

"It was such a magical night," says Aguilera of her Hillary fundraiser.



Eddie Redmayne Models Again

Capturing trans pioneer **Lili Elbe**'s transition in *The Danish Girl* also meant doing so on canvas. Director **Tom Hooper** says he insisted on using **Gerda Wegener**'s original portraits of Elbe "until production designer [**Eve Stewart**] pointed out, 'But they're not **Eddie Redmayne**!'" British muralist **Susannah Brough** was commissioned to oversee painting sessions, in which Redmayne re-created more than 40 poses. But the actor won't keep any as souvenirs. "I think it'd be a bit surreal to have paintings of me in Lili guise," says the Oscar winner, who'd rather own "Gerda's real paintings of Lili, but I think I'm behind the times. I should have invested early!" THR

Power Dining



Walden

Sharing the room at Toscana: **Bob Iger** with **Jerry Bruckheimer** and **Dana Walden** with **Gary Newman** and **Kurt Sutter**. **Ben Silverman** also was in. ... *Straight Outta Compton* director **F. Gary Gray** joined UTA's **Ramses IsHak** and **Michael Sheresky** and attorney **Nina Shaw** at Mr Chow. **Terry Semel**, **Diane Lane**, **Avi Lerner** with **Emanuel Nunez** and **Lisa Cholodenko** with **Bart Walker** also have been there. ... All in at once at the Palm: **Stacey Snider** with **Brian Grazer**, **Bob Daly** with Dodgers adviser **Ned Colletti**, and **Richard Lovett**. ICM's **Rick Levy** also came by. ... **Patrick Stewart** sat a few tables away from **Alex Pettyfer** at Sunset Tower. ... **Jeffrey Katzenberg** took a seat at Petit Trois. ... **John Burnham**, **Diane Keaton**, **Woody Allen** and **Soon-Yi Previn** dined at e.baldi. ... **John C. Reilly** ate at 25 Degrees.



The Quick Pitch **Tin Vuong**'s Little Sister, the non-**David LeFevre** (MB Post, The Arthur J) part of Manhattan Beach's dining renaissance, heads inland to downtown L.A. with an offshoot outpost that torques its Southeast Asian-inspired but Vietnam-anchored fare far more aggressively to the fermented and the fiery than the original. That means roasted monkfish with hot curry, crispy sweetbreads with alkaline noodles and a pungent beef stew heavy on marrow and tendons. **The Inside Dish** That fleet of stenciled helicopters on the walls are the U.S.-born Vuong's nod to the fall of Saigon. (His family fled during the war.) *523 W. 7th St.* — GARY BAUM

Got tips? Email **RAMBLING@THR.COM.**

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CHRIS NASHAWATY, ENTERTAINMENT WEEKLY

"ALICIA VIKANDER IS THE YEAR'S BREAKOUT STAR."
ERIN WHITNEY, THE HUFFINGTON POST

"A CINEMATIC LANDMARK."
PETER DEBRUGE, VARIETY

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About Town
HITCHED, HATCHED, HIRED



Munafo (in Jesus Peiro) and O'Toole (in John Varvatos).

MUNAFO & O'TOOLE

Melissa Munafo, a music publicist at 42West, married **Paul O'Toole**, an executive story editor on ABC's *Dr. Ken*, at Church of the Good Shepherd in Beverly Hills on Oct. 24. A reception at Calamigos Equestrian in Burbank followed.

HITCHED, HATCHED, HIRED

Inside the industry's celebrations and news



Klein and Avetisyan (in Matthew Christopher).

WEDDINGS

Arnold Klein, a digital marketing executive at NBCUniversal, married hairstylist **Mary Avetisyan** on Oct. 10 at St. Sarkis Armenian Apostolic Church in Pasadena in front of 350 guests. The couple, who became engaged in March 2014, will honeymoon in Punta Cana, Dominican Republic.

ENGAGEMENTS

Oasis Media Group manager **Ben Rowe** and CAA agent **Audrey Gordon** became engaged on Oct. 31.

BIRTHS



Caroline Alexandra Jelline

UTA partner and co-head of TV talent **Mike Jelline** and his wife, Maureen, welcomed daughter Caroline Alexandra Jelline on Oct. 20 at Cedars-Sinai Medical Center in Los Angeles.

Last Week Tonight host **John Oliver** and his wife, Kate Norley, welcomed a son.

To submit, send email to **HHH@THR.COM.**

Bellinda Alvarez, *The Hollywood Reporter*'s executive director of TV and film, and her husband, screenwriter **Marty Scott**, welcomed daughter MacKenzie Paloma Scott on Nov. 5 at Cedars-Sinai Medical Center.


MacKenzie Paloma Scott

Lane Kneedler, director of programming of AFI Fest, and **Susan Garbett**, manager of The Theatre at Ace Hotel, welcomed son Winston Scar Woods on Oct. 27 at Cedars-Sinai.

CONGRATS

Harry Potter producer **David Heyman** will receive the David O. Selznick Achievement Award at the Jan. 23 Producers Guild Awards ceremony in Los Angeles.


Heyman

David Geffen on Nov. 11 gave UCLA $100 million, which will go toward the completion of a new university-run prep school.

El Rey Network appointed **Mark Sacher** to vp research Nov. 11.

Corinne Bishop, the oldest daughter of actor Jamie Foxx, was named Miss Golden Globe on Nov. 17.

DEATHS

Allen Toussaint, the legendary New Orleans pianist, songwriter, producer and performer, died Nov. 10 of a heart attack following a concert he performed in Madrid. He was 77.

Rose Tobias Shaw, a casting director who worked on the British show *The Prisoner* and Martin Scorsese's *The Last Temptation of Christ* (1988) and boosted the career of actor Pierce Brosnan, died Oct. 27. She was 96.

Jake Bailey, a celebrity makeup artist who worked with Katy Perry and Selena Gomez, died from carbon monoxide poisoning Oct. 23 in an apparent suicide. He was 37.

Nathaniel Marston, who played Michael McBain on the ABC soap opera *One Life to Live*, died Nov. 10 of injuries suffered in a car accident outside of Reno, Nevada. He was 40.


Marston

Betsy Drake, a vivacious actress who starred opposite her husband Cary Grant in the comedies *Every Girl Should Be Married* and *Room for One More*, died Oct. 27 in her London home. She was 92.


Drake

BIRTHDAYS

NOV. 19
- Ann Curry, 59
- Jodie Foster, 53
- Allison Janney, 56
- Charlie Kaufman, 57
- Larry King, 82
- Ted Turner, 77

NOV. 20
- Joel McHale, 44

NOV. 21
- Tom Rothman, 61
- Michael Strahan, 44

NOV. 22
- Jamie Lee Curtis, 57
- Scarlett Johansson, 31 ►
- Mark Ruffalo, 48

NOV. 23
- Robert Towne, 81

NOV. 24
- Colin Hanks, 38
- Katherine Heigl, 37



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"If all we make is sequels, we would become creatively bankrupt. And yet sometimes we have to be financially healthy," says Catmull, photographed Aug. 26 with his rabbit Presto in his office on the Pixar campus in Emeryville, Calif.

PRESIDENT, PIXAR AND WALT DISNEY ANIMATION STUDIOS AND DISNEYTOON STUDIOS

Ed Catmull

The brains of Disney's 'toon empire on when to delay a movie, female directors, *Good Dinosaur, Frozen 2, Toy Story 4* and why Steve Jobs would be 'appalled' by *Steve Jobs*

By Matthew Belloni

EVEN WITH FRAMED cartoons on his walls, Ed Catmull's office on the Pixar Animation Studios campus in Emeryville, Calif., is bland compared to the museum of toy trains and memorabilia that is John Lasseter's space down the hall. Catmull, a Utah-born pioneer in computer graphics who began his career at Lucasfilm before launching Pixar with Steve Jobs and Lasseter in 1986, often is described as the brains of the operation, while Lasseter is the heart. But Catmull disagrees: "First of all, John is extremely smart. And I think creativity happens when you combine the technical with the artistic." That might be Pixar's motto; the studio that popularized digital animation has released 15 films without a flop (its 16th, *The Good Dinosaur*, opens Nov. 25), grossing $9.3 billion in total box office. And since the 1,200-employee company was sold to Disney in 2006 for $7.4 billion, Catmull has pulled double duty at Disney Animation Studios, spending two days a week every month in Burbank reinvigorating the house Walt built with hits like *Frozen*. This year, Catmull, 70, also became an author, writing (with Amy Wallace) the well-received *Creativity, Inc.*, about the management skills he has honed over three decades. As Pixar pursues his strategy of making two-thirds original films and one-third sequels, the married father of six invited *THR* to the Steve Jobs Building for a candid chat.

With *Inside Out* and *Good Dinosaur*, Pixar is releasing two films in a year for the first time. Tough?

In truth, it has been challenging. Because you need to keep the quality up, regardless of the rate. We've given up thinking that there's an easy way to do it. In fact, we've actually come to believe the opposite: If we're trying to make it easier to make the films for cheaper, there is a way to do that, [but] you have to reduce the quality. And that's not our goal.

You delayed *Good Dinosaur* a year to retool it. What did Disney CEO Bob Iger say when you told him?

They completely trust that we're doing the right thing for the film and for the studio. Now, you can't do that over and over again. (*Laughs.*) When Disney acquired Pixar and we decided to spread ourselves thin, there were a lot of people who thought that was not a good idea. It's a risk that paid off, but in our history, we've always taken risks. Some of our risks don't pay off, [and] we do delay. There's nothing smooth about anything that we do.



Early in his career, Catmull wrote a program to animate a plaster cast of his hand (left). He unveiled it in 1972, he says.

This summer, Universal's *Minions* made $1.2 billion on a budget of $74 million. *Inside Out* cost double that and made $850 million.

PHOTOGRAPHED BY Cody Pickens

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LOS ANGELES TIMES

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1 Catmull has a particular affinity for *Wall-E*, *Ratatouille* and *Up*, three Pixar films that few would have predicted would be commercial successes. The jar was a staff gift: "Employees each took a marble and said something that came to mind. It was a touching thing to do."
2 Concept art from each Pixar film, including *Monsters, Inc.* (center), adorns his wall.
3 Pixar's mascot, Luxo Jr., star of the company's first short film, signals 12 o'clock on Catmull's desk clock.

DreamWorks is experimenting with lower-cost films. Do you feel pressure?
We do impose pressure on ourselves because we realize that the lower the cost of the films, the more risk we can take. But this is counterbalanced by the fact that we want the people here to completely own the film. There's an integrative feel to our films that makes them last longer. So if you look at the low-cost films, there will be big hits — there are talented people in other places — but they're more up and down, they're more mixed. And we're trying to consistently make really good films. Pixar means more than any other name.

You've talked about the innovations on each Pixar film. What is the innovation for *Good Dinosaur*?
This one is interesting because we're coming off a fairly abstract film [*Inside Out*], which is inside the mind of a little girl. In *The Good Dinosaur*, the world looks so realistic that when people saw [early] shots of it, they thought they were photo plates. The characters are caricatured inside a photorealistic world. So that was the technical challenge.

You began your career with George Lucas. How do you think he's enjoying retirement?
As far as I can tell, he's really enjoying it. The last time I talked to him, his young child was on his lap.

What does he think of the *Star Wars* hoopla Disney is creating?
What he wanted was to make sure that whomever he sold it to was going to treat the film in the right, respectful way and be able to do something with it. Disney is doing something pretty extraordinary with it. Keeping it alive, having this legacy, was very important to him.

Where are you with *Frozen 2*? It seems to be a slow process.
Well, if one ever does a sequel, you have to think: "OK, where are they going?" And it takes a while to work that out. We haven't figured that all out yet.

Pixar has described *Toy Story 4* as a romantic comedy. Is it more of an adult story than the previous movies?
In the case of *Toy Story*, we had basically the perfect trilogy. So in this case it's not like, "OK, you can go on to the next step." We really wrapped that one up. At this point, you've got to go in a very different direction. This is a different kind of exploration.

Of all the Pixar films, only *Brave* was co-directed by a woman. Why aren't there more female directors here?
It is an important issue for us. You look back and say, "OK, what's the dynamic of the feeder pool of people?" Over the summer, we put on a program called Girls Who Code, so we had somebody from all the schools in the Bay Area, and they spent 10 weeks here. The idea is to get them at the junior-high level, and then they come into a place where they're using technology. The notion is to get the mind-set right at that time in life when people tend to go down stereotypical directions.

Do you think Pixar will have a solo female director in the next five years?
Yeah. I do.

You haven't seen *Steve Jobs*. What do you think Steve would have thought of him being the subject of this movie?
I think he'd be appalled. And they actually can't tell the story because the story's wrong. He went through an arc in his life. There was a time the way he worked with people was not good, and I saw that when I first worked with him. But people look at that dramatic part, and they'll make a movie about that — and that's not the story. That was the beginning of a more interesting and complex story because when he left Apple, he then entered into what really is the classic hero's journey: He's wandering in the wilderness, he's working with NeXT, it's not working. He's working with Pixar, we're failing. In that process, Steve learned some major lessons, and he changed. He became an empathetic person, and we all saw this. When [the Walter Isaacson book] was being written, nobody's going to psychoanalyze Steve while he was alive. That aspect of the change of Steve was missed. That's the real story.

What do you think the right path is for DreamWorks Animation?
I have no idea.

You don't want to give them advice?
Well, we have never been secretive about how we work. I wrote a book about how we work, right?

Will Pixar go to two movies each year?
No. One and a half is pretty damn hard. It's not for lack of ideas or talent, it's just when you've got to maintain that bar, it's too much.

You say in the book the goal is to create a culture that will outlast you and John. Have you secured that?
Last year we promoted Jim Morris to be president of Pixar, and down at Disney it's Andrew Millstein. They are extraordinary, but the important thing from my point of view is that next level down. When I've looked at other companies, one of the reasons they never click is they don't have that next level in place. Walt [Disney] didn't do it.

Name a rival's film that you've liked?
I liked the first *Kung Fu Panda*.

That was more than seven years ago!
I did like *Despicable Me*. I thought it was quite good. THR

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How Dead Authors Are Making a Killing in Hollywood

A slew of deceased (or otherwise retired) writers — from Stieg Larsson to Robert Ludlum — are digging up major profits with posthumous releases and movie adaptations of their 'latest work' By Andy Lewis and Rebecca Ford

HER 2014 BEST-SELLER, *The Monogram Murders*, sold 500,000 copies. She's got two film projects underway at Fox — including one to be directed by *The Imitation Game*'s Morten Tyldum — and a mini-series in development at Lifetime. Not to mention a new app launched this month.

You'd never know Agatha Christie has been dead for nearly 40 years.

Christie is just one of a slew of literary power players that aren't letting a little thing like mortality get in the way of their income stream. Stieg Larsson, author of *The Girl With the Dragon Tattoo* series, died in 2004, but in September his publisher, Knopf, came out with *The Girl in the Spider's Web*, selling more than 200,000 hard covers and e-books in its first week (with a movie in development at Sony). Harper Lee isn't dead, but at 89 she is deaf and blind and hasn't written a published word in more than 50 years. Yet this summer, when HarperCollins released her *To Kill a Mockingbird* sequel, *Go Set a Watchman*, it became the publisher's fastest-selling novel ever (1.1 million copies in less than a week). Dead authors like Robert Ludlum, Michael Crichton, Elmore Leonard and even Dr. Seuss have been cranking out new material almost as fast as when they were alive — some excavated from old, never published drafts (like Lee's book), others whipped up out of whole cloth by literary impressionists (like Larsson's).

This isn't a new practice. Ian Fleming's publishers have been keeping the author busy since the 1970s, even though the author died in 1964. So far, 25 posthumous James Bond novels have been published under Fleming's banner (Kingsley Amis wrote a bunch), while his name has survived on the credits of five decades of Bond films (including *Spectre*, which opened on Nov. 6 with $70 million). The movies, in turn, boost book sales.

After Daniel Craig's *Casino Royale* came out in 2006, for instance, Fleming's 1953 novel began appearing on best-seller lists (No. 133, but still). "There's a whole brand awareness [during a film's release]," notes Jeffrey Weiner, who has managed Ludlum's estate since the author's death in 2001. He's planning to release a new *Bourne* novel in June, just in time for the arrival of the fifth *Bourne* film (which will reunite Matt Damon and Paul Greengrass). "We've kept Ludlum alive in the public eye," says Weiner. "Most people reading his books today and seeing the movies have no idea that he's not alive."


Christie


Larsson

Part of the trick of keeping a dead author's activity brisk is finding just the right voice to take his or her place. Even well-established writers like Jeffery Deaver (who did one of the Bond novels) and Eric Van Lustbader (who did one of Ludlum's) were asked to submit sample chapters and offer extended pitches. But when it's done correctly, it can be extremely lucrative. Vince Flynn died in 2013, but his new Mitch Rapp novel, *The Survivor*, ghostwritten by Kyle Mills, debuted at No. 1 on the *New York Times* best-seller list in October (and spiked back catalog sales).

Surprisingly few authors plan for their literary afterlife. "It never came up," says Peter Leonard about his father Elmore's wishes for his literary estate. The younger Leonard, the author of six books, is writing a novel based on a character his father (who died in 2013) wrote about in his *Justified* series. "We never talked about me picking up his characters," he says. "But he knew he wasn't going to live forever." THR

CHRISTIE: MONDADORI PORTFOLIO VIA GETTY IMAGES; LARSSON: AP PHOTO/SCANPIX SWEDEN/JAN COLLSIOO

ILLUSTRATION BY David Galletly

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The Great Late-Night Poll: Where the Hosts Stand Now

Five years ago, in *THR*'s first issue, polling firm Penn Schoen Berland evaluated the post-primetime landscape. Now, with only one host still in his seat, it went back to learn who is watching whom and why atheists love Colbert By Matthew Belloni

IN NOVEMBER 2010, THE FIRST ISSUE OF THE relaunched *Hollywood Reporter* magazine included results of an extensive survey of late-night TV viewers. Respondents were asked their honest opinions of the genre's biggest names — NBC's Jay Leno, CBS' David Letterman and Comedy Central's power duo of Jon Stewart and Stephen Colbert, among them. The results revealed aging audiences and high hopes for TBS' new star, Conan O'Brien. Five years later, the late-night landscape is completely different. Only ABC's Jimmy Kimmel remains host of the show he had then, as Jimmy Fallon inherited *The Tonight Show*, Colbert took over *Late Show* and new, younger players James Corden, Trevor Noah and Seth Meyers are making a play for viewers. For the magazine's fifth anniversary, *THR*, working again with measurement firm Penn Schoen Berland, polled viewers to determine what they watch and why. The firm conducted an online survey Nov. 6 through Nov. 10 of 1,000 late-night viewers ages 18 to 65 (split equally between men and women). "What a tumultuous five years it has been!" says lead pollster Jon Penn, noting the biggest winner has been Fallon: "He's the unpredictable, cool dude you want to be friends with, and his silly, witty and nonoffensive humor is connecting with Leno fans and young, married, moderate women."



WHO IS WATCHING THEIR SHOWS?

Stephen Colbert



Two months in, Colbert's CBS Late Show *viewers skew young and male and are the most socially liberal of the broadcast shows. They are wealthier and significantly more likely to be atheist and have a master's degree.*

59% MALE	41% FEMALE

AGES 18-24	25-34	35-44	45-54	55-65
21%	22%	18%	20%	18%

Viewers with income less than $75,000: **65%**

Political party membership: **Democrat (47%), Independent (31%)** and **Republican (17%)**

Top news networks: **CNN (28%), MSNBC (17%)** and **Fox News (14%)**

Favorite cable networks: **Comedy Central, AMC** and **Cartoon Network**

TV Shows: ***Family Guy, Game of Thrones, South Park, The Walking Dead*** and ***Doctor Who***

Alcohol of choice: **Beer (20%)** and **wine (14%)**

30% Attend church at least a few times a month

28% Protestant
18% Catholic
30% Atheist

DIGITAL **18%** of Colbert viewers most likely to use ***SNAPCHAT***

Jimmy Fallon



Fallon's NBC viewers are more likely to be married, moderate and female. They also are least supportive of Obama's presidency and most likely to think the country is on the wrong track.

45% MALE	55 % FEMALE

18-24	25-34	35-44	45-54	55-65
20%	19%	22%	20%	19%

Viewers with income less than $75,000: **67%**

Political party membership: **Democrat (36%), Republican (31%)** and **Independent (27%)**

Top news networks: **CNN (26%), Fox News (18%)** and **MSNBC (12%)**

Favorite cable networks: **USA** and **ABC Family**

TV shows: ***NCIS*** and ***The Voice***

Alcohol of choice: **Beer** and **wine tied at (16%)**

42% Attend church at least a few times a month

37% Protestant
29% Catholic
14% Atheist

DIGITAL **30%** of Fallon viewers most likely use ***PINTEREST***

Jimmy Kimmel



Kimmel's ABC viewers are more likely to be older and socially conservative or Republican. They are split evenly between men and women, skew Protestant and tend to watch other ABC shows.

51 % MALE	49 % FEMALE

18-24	25-34	35-44	45-54	55-65
19%	20%	18%	20%	23%

Viewers with income less than $75,000: **67%**

Political party membership: **Democrat (34%), Republican (33%)** and **Independent (30%)**

Top news networks: **CNN (24%), Fox News (21%)** and **MSNBC (10%)**

Favorite cable networks: **A&E** and **National Geographic**

TV shows: ***Shark Tank*** and ***The Bachelorette***

Alcohol of choice: **Beer (16%)** and **wine (10%)**

43% Attend church at least a few times a month

41% Protestant
28% Catholic
16% Atheist

DIGITAL **27%** of Kimmel viewers most likely to use ***GOOGLE+***

48% *of Fallon viewers are married*

Which of the following hosts are on the way up? The Top 5 revealed

72% of African-Americans like Noah



Trevor ***NOAH*** — 59% Under 35, 63% Over 35



Seth ***MEYERS*** — 57% Under 35, 57% Over 35



James ***CORDEN*** — 54% Under 35, 54% Over 35



Larry ***WILMORE*** — 48% Under 35, 49% Over 35



Conan ***O'BRIEN*** — 46% Under 35, 58% Over 35

COLBERT: FREDERICK M. BROWN/GETTY IMAGES. FALLON: RICH FURY/INVISION FOR THE TELEVISION ACADEMY/AP IMAGES. KIMMEL, MEYERS: ALEX BERLINER/INVISION FOR THE TELEVISION ACADEMY/AP IMAGES. NOAH: OWEN SWEENEY/INVISION/AP. CORDEN: JORDAN STRAUSS/INVISION/AP. O'BRIEN: DIMITRIOS KAMBOURIS/GETTY IMAGES FOR TURNER.

FOR YOUR CONSIDERATION IN ALL CATEGORIES

Rolling Stone

"PAUL DANO GIVES A PERFORMANCE AWARDS WERE INVENTED FOR. YOU CAN'T TAKE YOUR EYES OFF OF HIM."



AP Associated Press

"ELIZABETH BANKS DELIVERS AN OUTSTANDING PERFORMANCE... SUBTLE BUT POWERFUL."

NOMINEE
PAUL DANO
BEST ACTOR
GOTHAM AWARDS

NOMINEE
BEST SCREENPLAY
OREN MOVERMAN AND MICHAEL ALAN LERNER
GOTHAM AWARDS





VOICE

"ELIZABETH BANKS IS SUPERB. THIS IS THE FINEST PERFORMANCE SHE'S GIVEN YET.

The performances in *Love & Mercy* are key to its power."

BEST PICTURE
Produced by
BILL POHLAD • CLAIRE RUDNICK POLSTEIN • JOHN WELLS

BEST SUPPORTING ACTOR
PAUL DANO

BEST SUPPORTING ACTRESS
ELIZABETH BANKS

love&mercy

www.roadsideawards.com

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LIONSGATE

RIVER ROAD ENTERTAINMENT

On personality measures, Fallon holds the broadest appeal, outperforming Kimmel and Colbert on attributes related to likability and credibility. Pollsters asked for responses to specific words.

	COLBERT	FALLON	KIMMEL
"OPINIONATED"	43%	20%	26%
"AUTHENTIC"	31%	38%	31%
"COOL DUDE"	28%	46%	35%
"PARTY ANIMAL"	10%	28%	22%

Of the three 11:35 p.m. broadcast personalities, viewers said they want to ...

... have a beer with
- 22% COLBERT
- 47% FALLON
- 30% KIMMEL

... go on a date with
- 23% COLBERT
- 51% FALLON
- 26% KIMMEL

WHICH 2016 PRESIDENTIAL CANDIDATE DO YOU FAVOR?



Hillary Clinton

40% Colbert | 44% Fallon | 46% Kimmel



Bernie Sanders

49% Colbert | 39% Fallon | 36% Kimmel



Donald Trump

22% Colbert | 29% Fallon | 30% Kimmel



Ben Carson

16% Colbert | 20% Fallon | 18% Kimmel



Jeb Bush

12% Colbert | 13% Fallon | 13% Kimmel

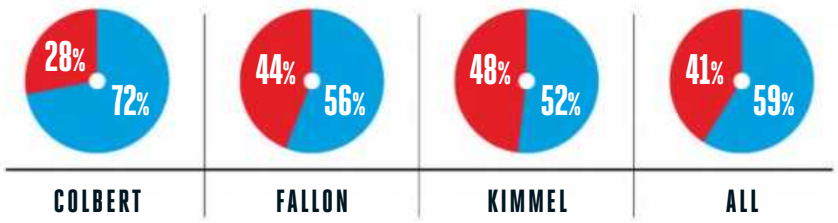


Carly Fiorina

12% Colbert | 11% Fallon | 8% Kimmel

When it comes to the 2016 presidential election, late-night viewers skew Democrat, but Kimmel's viewers are the most likely to be divided

If the election for president took place today, and Donald Trump was the Republican candidate and Hillary Clinton was the Democratic candidate, for whom would you vote?



So ...
IN YOUR OPINION, IS **DONALD TRUMP** MORE QUALIFIED TO BE THE **PRESIDENT OF THE UNITED STATES** OR **A HOST** OF A LATE-NIGHT TALK SHOW?



On the issues: While **Colbert** and **Kimmel** viewers lean toward opposite ends of the political spectrum, **Fallon** bridges the divide and captures swing voters. All viewers want legal marijuana and marriage equality.

Support or Oppose? ► / ▼ The Hosts	Stronger gun laws	Legalizing marijuana	Legalizing same-sex marriage	Building a wall around the U.S. border to stop immigrants	Increasing taxes on the top 2%
Colbert	73% Support / 26% Oppose	76% Support / 24% Oppose	78% Support / 22% Oppose	42% Support / 58% Oppose	81% Support / 19% Oppose
Fallon	66% Support / 34% Oppose	61% Support / 39% Oppose	63% Support / 37% Oppose	57% Support / 43% Oppose	63% Support / 37% Oppose
Kimmel	65% Support / 35% Oppose	52% Support / 48% Oppose	59% Support / 41% Oppose	66% Support / 34% Oppose	57% Support / 43% Oppose

CLINTON: MICHAEL N. TODARO/GETTY IMAGES. SANDERS: AP PHOTO/DANNY MOLOSHOK. TRUMP: KEVORK DJANSEZIAN/GETTY IMAGES. CARSON: AP PHOTO/MARK J. TERRILL. BUSH: SCOTT OLSON/GETTY IMAGES. FIORINA: AP PHOTO/JIM COLE.

I would like to acknowledge The Bastard Executioner family for a once in a lifetime creative and personal experience. I have been awed by the talent and commitment of this TBX cast and crew.

I thank my partners for their trust, support and tireless effort as I slashed my way through 50 years of Catholic angst. FX Networks, Fox21, Paris Barclay, Brian Grazer, Francie Calfo, Dana Walden, Gary Newman, Bert Salke, MIchael Gendler, WME and the guy who, for over a dozen years now, inspires, guides, wrangles and for some reason, doesn't fire me, John Landgraf.

The audience has spoken and unfortunately the word is, "meh". So with due respect, we bring our mythology to an epic and fiery close.

Uno tempore. Unus amor.

ks

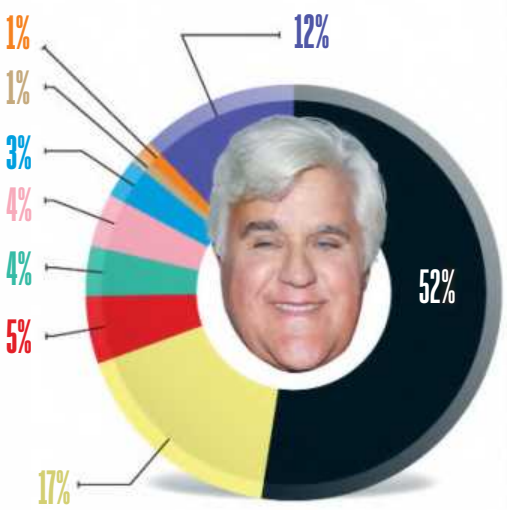


RETIRED HOSTS: WHERE THEIR VIEWERS HAVE SCATTERED

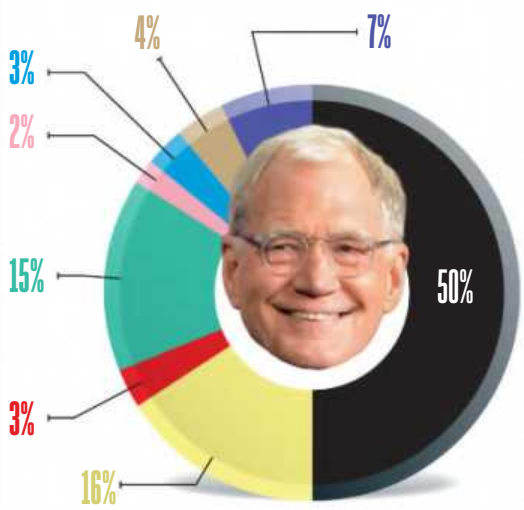
The former big three, **Jay Leno**, **David Letterman** *and* **Jon Stewart**, *largely have passed the baton to* **Fallon**, *though* **Colbert** *(not* Daily Show *host* **Trevor Noah**) *has picked up a big chunk of Stewart fans. Here's where viewers say they went*

Fallon | **Kimmel** | **Colbert** | **Noah** | **O'Brien** | **Meyers** | **Corden** | **Wilmore** | **Stopped watching late-night**

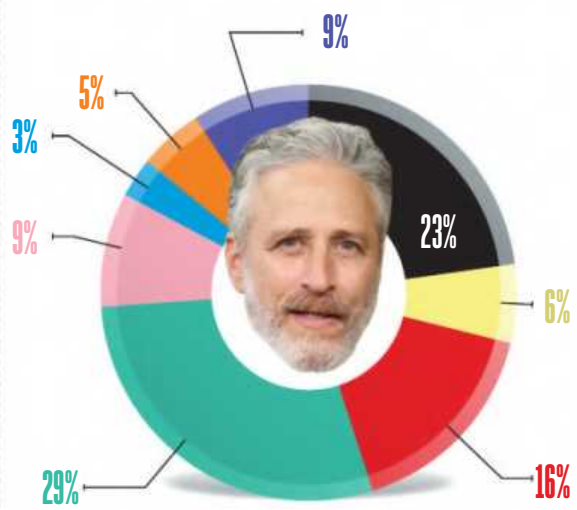
LENO *viewers*



LETTERMAN *viewers*



STEWART *viewers*



Monologues Matter Less: VIEWERS WERE ASKED, WHICH PART OF A LATE-NIGHT SHOW IS YOUR ***FAVORITE***?

	INTERVIEWS WITH GUESTS	COMEDIC COMMENTARY or SKITS	OPENING MONOLOGUE	MUSICAL GUESTS or STAND-UP COMEDIANS
2010	27%	30%	38%	6%
2015	35%	30%	23%	11%

And ... LATE-NIGHT TV HAS INFLUENCE. VIEWERS WERE ASKED, DO THE SHOWS AFFECT ***POLITICAL OPINIONS***?

YES! NO.

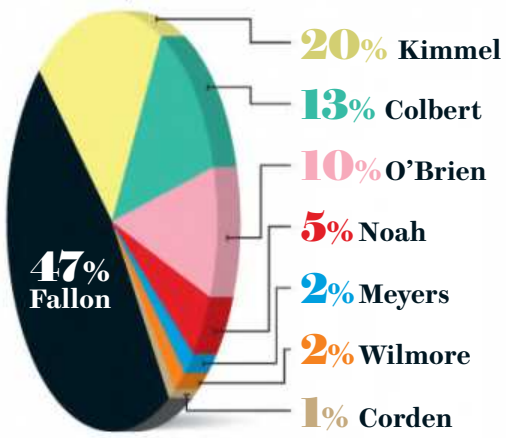
18-34	35-49	50-65	ALL
52% / 48%	38% / 62%	30% / 70%	42% / 58%
71% / 29%	65% / 35%	47% / 53%	62% / 39%

THE TAKEAWAY:

Fallon Is the Undisputed King

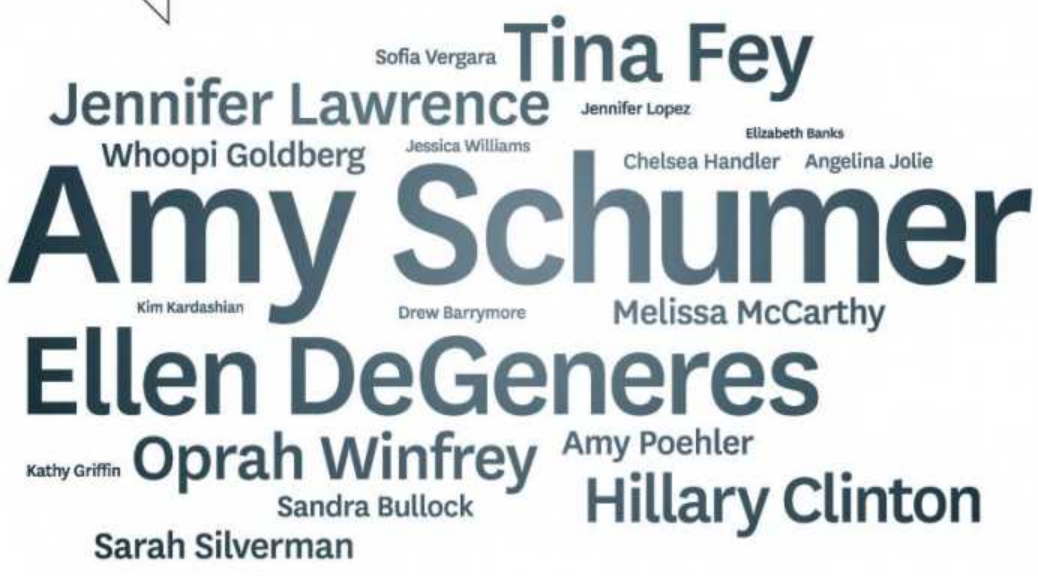
He dominates the eight-way horse race across all age groups and wins the three-way battle by a 2-to-1 margin.

If each of the following late-night TV personalities aired their shows at the same time, if you had to choose, which one would you watch?



BUT WHAT IF LATE-NIGHT WASN'T DOMINATED BY MEN ...

One glaring change from 2010 is the absence of a female host in late-night (**Chelsea Handler** exited E! in 2014 and will launch on Netflix in 2016). Pollsters asked respondents which woman they'd like to see host a show; the size of the names below reflect their answers.



LENO: JEMAL COUNTESS/GETTY IMAGES. LETTERMAN: JOHN PAUL FILO/CBS VIA GETTY IMAGES. STEWART: MARK DAVIS/GETTY IMAGES.

FOR YOUR CONSIDERATION



ALL CATEGORIES INCLUDING

BEST PICTURE

BEST ACTRESS
CATE BLANCHETT

BEST SUPPORTING ACTOR
ROBERT REDFORD

BEST ADAPTED SCREENPLAY
JAMES VANDERBILT

"A REAL GEM. JAMES VANDERBILT MAKES AN IMPRESSIVE DIRECTING DEBUT. CATE BLANCHETT IS OUTSTANDING AS A WOMAN WHO'S SMART, GUTSY AND VULNERABLE. ROBERT REDFORD IS EXCELLENT, ONE ICON PLAYING ANOTHER."
-Tim Gray, VARIETY

Truth

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SCREENPLAY BY JAMES VANDERBILT BASED ON THE BOOK "TRUTH AND DUTY: THE PRESS, THE PRESIDENT, AND THE PRIVILEGE OF POWER" BY MARY MAPES DIRECTED BY JAMES VANDERBILT

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The New *Star Wars* Battles the Oscars' Sequel Curse

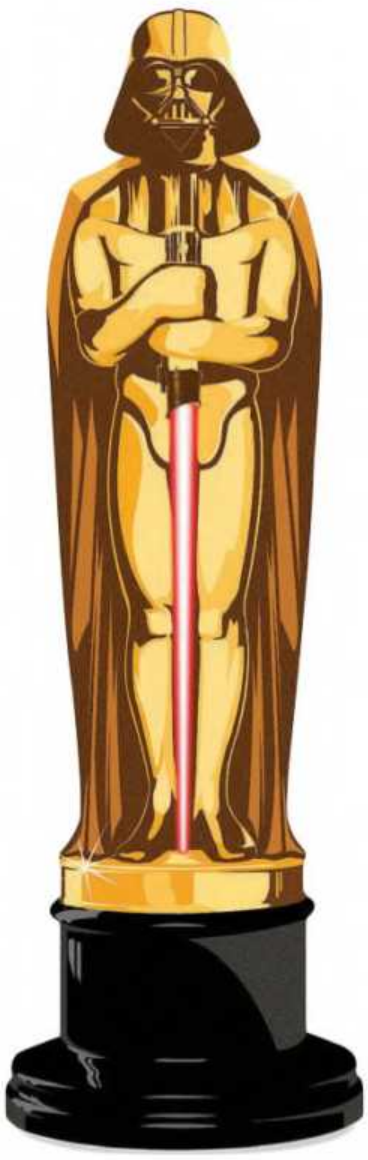
Nearly 40 years ago, George Lucas' groundbreaking space odyssey got lots of Academy love, but only five sequels in movie history have ever been nominated for best picture so the pundits aren't — yet — placing any bets on J.J. Abrams' film By Gregg Kilday

IT WASN'T THAT LONG A TIME AGO, AND IT certainly wasn't in a galaxy far away: At the 50th Academy Awards in 1978, George Lucas' original *Star Wars* ruled. Entering the evening, the movie, which had taken the country by storm since its release on May 25, 1977, arrived with 10 nominations, including best picture, director and original screenplay. And though it lost those three top prizes to Woody Allen and his *Annie Hall*, it still captured six trophies in the crafts categories — the biggest haul of the night — including one for John Williams' score. It also received a special achievement award for the sound effects that Ben Burtt created for its assortment of droids, aliens and spacecraft.

In terms of awards expectations, though, it turns out that really *was* a long, long time ago and might as well have been in a faraway galaxy. Because even though Disney and Lucasfilm are now working overtime to send the whole *Star Wars* phenomenon back into hyperdrive with the Dec. 18 opening of J.J. Abrams' *Star Wars: The Force Awakens*, the imminent return of Luke, Leia and Han Solo hasn't stirred up any anticipatory Oscar buzz. Check out the prognosticators online, and you won't find anyone betting the movie will be a best picture contender.

Partly, that's because no one has yet seen the film. While its marketeers have been doling out carefully controlled images and hints of character and plot to feed the growing fan frenzy, that hasn't had a corresponding effect on the legion of awards bloggers. The same handicappers haven't seen Alejandro G. Inarritu's *The Revenant* or David O. Russell's *Joy* either, but that hasn't stopped them from putting those movies high up on the prediction charts, given that Inarritu won big for last year's *Birdman* and Russell's past three films (*The Fighter*, *Silver Linings Playbook* and *American Hustle*) were best picture nominees. Abrams may have been nominated for seven Emmys, winning two for producing and directing *Lost*, but he's yet to get any love from the film Academy.

And then there are the other factors in play: Lucas was never big on the Oscar hunt. According to Dale Pollock's *Skywalking: The Life and Films of George Lucas*, the director didn't want to go to the 1978 ceremony, though he finally agreed to accompany his then-wife, Marcia Lucas, who was nominated for (and won) for her editing on the movie. "He never felt it was important to have an Oscar to be happy or successful or fulfilled," Marcia said. And though the Academy honored him in 1992 with its Irving G. Thalberg Award for his work as a producer, Lucas always kept his distance from Hollywood and never joined the Academy.



While the original *Star Wars* made a splashy entrance, each subsequent installment saw diminishing returns when it came to awards. *The Empire Strikes Back* (1980), directed by Irvin Kershner and written by Leigh Brackett and Lawrence Kasdan (the latter is a co-writer on the new film), is regarded as the series' critical high, but it received just three noms, winning for sound (along with getting a special award for visual effects). *Return of the Jedi* (1983) earned four noms but won none, though it also picked up a special achievement citation for its VFX.

The Lucas-directed prequels that began rolling out in 1999 had even less awards impact: *The Phantom Menace* (three noms, no wins), *Attack of the Clones* (one nom, no win), *Revenge of the Sith* (one nom, no win).

It all creates an enormous hurdle for the new film, The Academy prizes originality — the first *Star Wars*, even if it harkened back to old serials, felt new — and views sequels skeptically. Only five sequels ever have been nominated for best picture, and only two, *The Godfather: Part II* (1974) and *The Lord of the Rings: The Return of the King* (2003), have won. Disney may have dropped the designation "Episode VII" from *Star Wars: The Force Awakens*' official moniker, but even if Abrams breathes new life into the series, there's no papering over the fact that it's No. 7.

A further challenge: Disney, which isn't officially unveiling the movie until a world premiere on Dec. 14, isn't planning to sneak the film early to critics and other awards groups that begin announcing their picks for the year's best in early December. Sure, even if the studio were to do so, the movie would have to be considered a long-shot for such prizes — though, back in the day, the Los Angeles Film Critics did name the first *Star Wars* its best picture of 1977.

Even so, *Force Awakens* could still surprise. "I don't count it out," confides one veteran Oscar player. "J.J. is a good director." And nostalgia could come into play as well. Senior Academy members, who were just entering the business when *Star Wars* helped rewrite the rules for what a blockbuster could be, may be as susceptible as the franchise's legion of fans. Harrison Ford, at 73, is now a decade older than Alec Guinness was when he, regarded at the time as a grand old man, earned a supporting nom for the first movie.

But here's a safe prediction: Whether or not *Force Awakens* emerges as a multiple nominee, there's no way that ABC's Oscar broadcast is going to ignore the movie. Reginald Hudlin and David Hill, the show's producers, certainly will insert members of the *Star Wars* crew into the proceedings, even if it's just a Wookie or Storm Trooper or two. Because, to court the widest possible audience, the Oscars need *Star Wars* more than *Star Wars* needs the Oscars. THR

YO, JUST DON'T CALL IT *ROCKY VII*!



Jordan, left, and Stallone team up in *Creed*.

***CREED*, THE NEW BOXING DRAMA THAT RETEAMS** Michael B. Jordan with his *Fruitvale Station* director Ryan Coogler, also will be fighting the sequel curse as it looks to gain awards traction. Jordan plays Adonis Johnson, the son of Carl Weather's Apollo Creed, who shared the ring with Sylvester Stallone's lug in 1976's *Rocky*, the best picture Oscar winner. That history isn't likely to repeat, but if the awards gods are willing, Stallone could bid for a supporting nom, since he now plays the older trainer, which back then earned Burgess Meredith a nom. — G.K.

CREED: BARRY WETCHER/WARNER BROS.

ILLUSTRATION BY Taylor Callery



"TWO TOM HARDYS ARE BETTER THAN ONE."
– The Wrap

"TOM HARDY CAN ACT THE HELL OUT OF ANY ROLE, FROM SUBTLE TO BLOW-THE-ROOF-OFF. IN *LEGEND*, HE GETS TO DO BOTH, AND ALL STOPS IN BETWEEN."
– Peter Travers, Rolling Stone

"HARDY'S ASTONISHING, AWARD-CALIBER TWIN TURN AS THE NOTORIOUS KRAY BROTHERS DEEPENS AND DARKENS BRIAN HELGELAND'S BIOPIC."
– Guy Lodge, Variety

FOR YOUR CONSIDERATION

BEST ACTOR TOM HARDY

AS RONALD KRAY AND REGGIE KRAY

LEGEND

universalpicturesawards.com

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So What If They Know the Ending?

The 33 was 'found in the editing room,' where the story of the rescued Chilean miners was pared to the 'core heroes'

By Carolyn Giardina



Top: Gabriel Byrne portrays engineer Andre Sougarret, who played a part in the rescue of the Chilean miners. Bottom: Banderas (center) as Mario Sepulveda, leader of the trapped men.

IT WAS JUST FIVE YEARS AGO THAT MORE than 1 billion worldwide viewers, glued to their TV sets, watched the daring rescue of 33 miners who spent 69 days trapped in the San Jose Mine in Chile. And that posed a problem for *The 33*, the $26 million production from Phoenix Pictures and Alcon Entertainment that Warner Bros. released Nov. 13, because for all the story's inherent drama, it also meant millions of potential moviegoers would know the film's ending, undercutting whatever suspense the filmmakers hoped to generate.

"The challenge was to get the audience invested in the characters and lose themselves in the story — to create conflict, to create suspense, to get into what the government had to do to accomplish the rescue and what the miners had to do to stay alive," says the film's editor, Michael Tronick, whose credits range from *Scent of a Women* to the recent *Straight Outta Compton*.



Tronick

Director Patricia Riggen turned to the veteran Tronick to piece together the story, an assignment akin to assembling a complex jigsaw puzzle. "We needed a really experienced editor," she says. "We shot so much, and there were so many characters and three storylines" — the simultaneously unfolding stories of the miners, the government's effort to find them and the plight of their families. "We went off script," she adds. "This movie was explored and found in the editing room. We moved around scenes, created moments. We had a lot of material to work with. There was a lot of wonderful discovery in the editing room."

As Tronick assembled the movie, he says, he kept asking key questions: "How did they make it? How did they live for the 69 days? That allowed the audience to connect with the basic humanity of the men and their plight and that of the families — the motivation not to give up."

Deciding that "the most compelling part of the movie is with the miners," he and Riggen decided to cut away a lot of the above ground action, keeping it "to the absolute minimum to still push the story forward." Among the scenes that were eliminated was one in which an assistant to Chile's president visited the families in the area dubbed Camp Hope.

But even with that plan of attack, Tronick knew he couldn't tell 33 stories and that some of the miners' individual tales would have to take precedent over others. "We were constantly adding and subtracting. We had a huge board in the cutting room with 3-by-5-inch cards of every scene. And we also were facing the challenge of running time," he says of the movie, which ultimately clocks in at 127 minutes. "A lot of subplots and character beats had to be jettisoned in favor of sticking to the core heroes whom the audience would have the most invested in."

Riggen also had to find ways to compress time, for, as she adds, "After the miners were discovered, we had another 50 days to go before the rescue. So we created a sequence of newscasters to show the passage of time."

It wasn't just about what to cut from the film, either. Tronick also had to think about how to make connections among the miners, trapped below ground, and the human drama taking place on the surface. "It was like moving pieces on a chess board," he says. "If there was a scene belowground that centered on Antonio Banderas' character, when we went aboveground, we'd connect his wife and daughter so there would always be a through line." THR

33: COURTESY OF WARNER BROS. PICTURES (2). TRONICK: JUSTIN BAKER/WIREIMAGE.



FOR YOUR CONSIDERATION

BEST ACTOR IN A LEADING ROLE

JAKE GYLLENHAAL

"ONSCREEN AND ONSTAGE, JAKE GYLLENHAAL SHOWS THE KIND OF VERSATILITY AND COMMITMENT THAT SHOULD HAVE WON HIM PRIZES. MAYBE IT'LL BE FOR 'SOUTHPAW.' HE GIVES A VIRTUOSO PERFORMANCE... THE EXTERNALS – SCARS, TATTOOS AND SLURRED VOICE – DON'T BEGIN TO SUGGEST THE EMOTIONAL DEPTHS HE BRINGS TO THE PART."

ROLLING STONE, PETER TRAVERS

"JAKE GYLLENHAAL GIVES A TRANSFORMATIONAL PERFORMANCE FOR THE AGES."

THE HOLLYWOOD REPORTER, SCOTT FEINBERG

"A BRAVURA PERFORMANCE. IT'S A WIN FOR JAKE GYLLENHAAL."

THE WALL STREET JOURNAL, JOE MORGENSTERN

"JAKE GYLLENHAAL GIVES ONE OF THE GREAT PERFORMANCES OF A MAN BEING EATEN UP INSIDE, AND YET IT'S FULL OF GENTLE, UNEXPECTED TOUCHES."

SAN FRANCISCO CHRONICLE, MICK LASALLE

SOUTHPAW

DIRECTED BY **ANTOINE FUQUA** WRITTEN BY **KURT SUTTER**



THE WEINSTEIN COMPANY

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STING
PHARRELL WILLIAMS
& MORE



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Charlotte Olympia · Chopard · Dior · Dolce & Gabbana · Fendi · Gucci · Harry Winston · Hermès · Jimmy Choo · John Varvatos
Lanvin · Longchamp · Louis Vuitton · Marni · Massimo Dutti · Moncler · Omega · Oscar de la Renta · Prada · Ralph Lauren
Roberto Cavalli · Roger Vivier · Saint Laurent · Salvatore Ferragamo · Tiffany & Co. · Vacheron Constantin · Valentino
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A #HAUTE HOLLYWOOD HOLIDAY

Indulge your industry colleagues or most intimate friends with these 25 gifts when you want to go way over the top (all in good taste, of course)

By Carol McColgin and Jane Carlson



Witherspoon

Stone Foxes
Pink spinel and pink sapphire ring set in 18-karat white gold with diamonds ($90,000) and aquamarine sea life ring in 18-karat yellow and white gold ($85,000). Both are Art of the Sea pieces by Tiffany Blue Book (**Reese Witherspoon** is a fan); at Tiffany & Co., Beverly Hills



Rainbow Strand
Irene Neuwirth one-of-a-kind necklace with diamonds, tourmaline, sapphire, aqua, emerald, beryl, opal, turquoise and pearl; price upon request. Below: Irene Neuwirth drop earrings with watermelon tourmaline, aquamarine and diamond pave; price upon request by special order only, at Irene Neuwirth, West Hollywood

Candy on the Red Carpet
Christian Louboutin Rivierina multicolored crystal pump; $2,195, at Christian Louboutin, West Hollywood



WITHERSPOON: LARRY BUSACCA/GETTY IMAGES FOR *GLAMOUR*. PRODUCTS: COURTESY OF BRAND (5).



Rest Easy
Bottega Veneta Intrecciato leather sleep masks; $250 each, *neimanmarcus.com*



Dapper Duffel
Louis Vuitton leather Keepall Bandouliere 50 tote; $5,300, *louisvuitton.com*



Craig

Sharp Shades
Tom Ford acetate and metal Louis sunglasses. **Daniel Craig** wears custom Tom Ford in the latest Bond film, *Spectre*, which has earned more than $300 million worldwide at the box office; $395, *mrporter.com*







Colbert

Best in the Galaxy
Devon *Star Wars* wristwatch (the co-branded timepiece from L.A.-based firm Devon Works is limited to 500). *Star Wars* fans like **Stephen Colbert** would be over the moon for this watch; $28,500, available to order at Westime, Beverly Hills, and Kenjo, New York



Kelly Meyer

Surfer Chic
Kelly Wearstler limited-edition Cruz surfboard ($14,500) in black-and-white check and limited-edition Classic Kiss surfboard ($2,995); NBCUniversal vice chair **Ron Meyer** and wife **Kelly** could hit the waves with these at their Malibu residence; at Kelly Wearstler, West Hollywood



Ron Meyer



Systrom

#Cool Coasters
Kim Seybert Hashtag coasters are perfect for a tech pal like Instagram founder **Kevin Systrom**; $98 (set of four), *neimanmarcus.com*



Opulent Ride
Rolls-Royce's latest model, the Dawn convertible, also is the storied carmaker's most stunning since BMW took control of Rolls in 2003. The Dawn, shown in Midnight Sapphire, seats four amid leather and wood appointments that wouldn't be out of place on a yacht, albeit powered by a 563 horsepower 6.6 liter twin-turbo V-12; available for preorder





Sound It Out
Bang & Olufsen BeoLab 90 loudspeakers maximize sound quality by automatically adjusting to the dimensions of the room and placement of furniture; $38,995, at select Bang & Olufsen stores

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Heart These Sweaters
Barneys New York Cashmere Emoji sweater in blue (kids sizes 2 to 12, $144) and pink (infant sizes 6 months to 24 months, $120); new moms like **Carey Mulligan** would adore these; *barneys.com*



Mulligan

Grand Slam
Chanel beach ball racket set (from spring/summer 2016 collection); $2,900, at Chanel boutiques, 800-550-0005

Twinkle Toes
Del Toro children's embroidered navy velvet star slippers; $250, *deltoroshoes.com*



Hot Wheels
Goldgenie made-to-order 24-karat gold bicycle; $304,000, *modaoperandi.com*



MULLIGAN: FREDERICK M. BROWN/GETTY IMAGES. SWEATERS: COURTESY OF BARNEYS (2). BICYCLE, PADDLES, SHOES: COURTESY OF BRAND (3).



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Tree Jewelry
Hermes hand-lacquered fiberglass Christmas ball; $345, at Hermes stores and *hermes.com*



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Blanchett

Pink Punch
Oscar de la Renta Goa embellished satin clutch; $1,450, *netaporter.com*





Lip Prints
Yves Saint Laurent Beauty Kiss & Love Palette ($95) and Rouge Pur Couture Collector Lipstick in Le Orange ($36); *barneys.com*

***THR* Exclusive: Master Class and Meal at Bouchon**
Enjoy a special Sunday Supper for yourself and 11 guests in the Champagne Room: Start with a custom cocktail lesson, then sip the results before sitting down to a family-style bistro prepared and served by chefs **Thomas Keller** and **David Hands**. And enjoy a fun, kid-friendly Bouchon Bakery option: Bake, then break bread and finish by filling your own macarons to take home ($10,000); contact Justin Williams, 310-281-5681

Note: Buyer would have to provide dates for 2016 in advance to guarantee chefs are in-house for the dinner.



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BACK TO THE FUTURE: RETURN OF THE 124 SPIDER

A star of the show will be Fiat Chrysler's revival of the beloved Fiat 124 Spider sports car, kissing cousin of the Alfa Romeo Duetto Spider (driven by **Dustin Hoffman** in 1967's *The Graduate*). The new Spider evokes the thoroughbred lines of the original — which has been out of production for 30 years but remains one of Italian coach builder Pininfarina's most beautiful designs — mated to a 1.4-liter turbocharged four-cylinder engine delivering 160 horsepower. The first 124 manufactured will be numbered Prima Edizione Lusso models with a commemorative badge, exclusive Azzurro Italia exterior paint and premium saddle leather seats.

THE NEXT CARS HOLLYWOOD WILL DRIVE

Or so hope the luxury automakers coming to the Los Angeles Auto Show (Nov. 20-29 at the Convention Center) with everything from a BMW reboot to a convertible Range Rover By Michael Walker

BMW 7 GETS A (BADLY NEEDED) REBOOT

The 7 Series is a classic (**Reese Witherspoon** has been spotted driving an Alpina B7 submodel), but BMW is set to unwrap the first rethinking of its flagship sedan in seven long years. With the directly competing Mercedes S550 by some measures the world's most technologically advanced car, BMW loaded the new 7 ($82,295) with tech: The entertainment system responds to finger sweeps and hand gestures, and adaptive controls use cameras and radar to keep the car in its lane at speeds as high as 130 mph, bringing the 7 up to par with automated driving functions found in the S-Class and Tesla's Model S.







MERCEDES-BENZ'S SERIOUSLY SEXY SL

The slinky Mercedes SL dates to the gullwing-doored beauties of the 1950s and has been a fixture in Hollywood since — **Richard Gere** tooled around L.A. in a 450SL convertible in 1980's *American Gigolo*. The version Mercedes will drop at the show sports a redesigned front end, with a more aggressive grille and LED headlights that echo the new-generation S-Class, as well as an optional V12 engine rated at an awesome 621 horsepower.

RANGE ROVER DROPS THE TOP



A convertible SUV? Why not? Range Rover's Evoque Convertible ($51,470), first shown as a head-turning concept in 2012, comes with SUV bona fides like standard all-wheel drive but adds convertible-specific touches including a rollover protection system that deploys if the car's computers sense an imminent upset. The top drops in 18 seconds flat and raises in 21.

SELF-DRIVING CARS COULD RULE IN L.A.



Autonomous driving will be the show's hot topic, and Southern California likely will be the proving ground where self-driving cars get their first real-world shakedown. Early semiautonomous systems (like Tesla's Autopilot) rely on 3D cameras and radar to "read" traffic and keep a car in its lane and thus work best on roads with relatively few intersections and entry points — i.e., freeways. That's good news in Greater L.A., which has 670 congested miles of them. "The myriad freeways with extensive lane markings make the Los Angeles region seem well-suited for autonomous vehicles," says **Greg Larson**, autonomous vehicle researcher at the California Department of Transportation.



Tesla Doesn't Need Your Stinking Car Show

Tesla Motors CEO **Elon Musk**, a vocal critic of the mainstream auto industry, has a history of ramping up the rhetoric ahead of car conventions. Tesla only sporadically attends auto shows — preferring, as does Apple, to stage its own unveilings. (The company did ship a Model S to the Def Con hacker convention in Las Vegas in August.) During a conference call with investors, Musk predicted Tesla will be among the first to build a fully autonomous car and that driving a conventional vehicle "will be like owning a horse." Asked if Tesla could become as big as GM, he replied, "It's not out of the question." During the Detroit auto show in January, Musk declared that Tesla's success should be measured by "the speed at which we force other companies to improve their electric vehicles." Presumably he's delighted that Audi, Porsche and, yes, GM, among others, are deep in development of "Tesla killer" electrics.

ILLUSTRATION BY Peter Arkle

CARS: COURTESY OF SUBJECT (5). MUSK: LILY LAWRENCE/GETTY IMAGES FOR OCEANIC PRESERVATION SOCIETY.



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Yes, a Lot Can Change in ...



In the brief window since this publication debuted, stars have risen (see: Jennifer Lawrence and Kevin Hart), legends fell (exit Bill Cosby), megadeals were done (Disney buying Lucasfilm) and revolutions began (diversity, pay equality, gay marriage). And it was all captured right here in the pages of *The Hollywood Reporter*

TYPOGRAPHY BY LUKE LUCAS



"I get scared before every movie," says Lawrence, then 21, photographed in 2011 in Los Angeles. "I don't find [my character] until I'm in costume, and sometimes, unfortunately, it's a week into the movie."

Hollywood's High 5

The movie star, the executive, the multihyphenate, the comedian and the activist. *THR* interviews the quintet of superstars whose names you barely knew in 2010 — and now comprise today's A-list

The Movie Star

Jennifer Lawrence

Just how un-famous was Jennifer Lawrence in early 2011? When she sat for a lunch interview with *THR* that January — eating bacon and eggs at the Snug Harbor diner in Santa Monica — not one person in the restaurant was hyperventilating. In fact, nobody gave her a second glance.

At the time, Lawrence, then 20, already had built a promising résumé. The Kentucky native had played young Sylvia in *The Burning Plain* and before that spent three seasons as a family counselor's teenage daughter on TBS' *The Bill Engvall Show*. True, she'd been turned down for the role of Bella in *Twilight*, but she'd petitioned hard for the lead in *Winter's Bone*, a tiny indie about an Ozarks girl struggling to keep her family together, and the film became the darling of the 2010 festival circuit, winning the drama grand jury prize at Sundance. In hindsight, that modest movie would prove the launchpad for Lawrence's superstardom, landing her nominations for a Spirit Award, a Golden Globe and — only a few days after lunch with *THR* and her appearance on the magazine's Sundance Issue cover — her first Oscar nom.

Still, there was nothing about the young actress nibbling bacon at Snug Harbor that hinted at the astonishing transformation to come. Between bites, she professed admiration for the careers of James Franco and Cate Blanchett (with whom she appears on this issue's cover), spoke excitedly about her upcoming role as Mel Gibson's daughter in *The Beaver* and described, with obvious trepidation, her first gentle brushes with fame. "I got recognized on the street," she timidly told *THR*. "Someone said, 'I loved *Winter's Bone*,' and I was like, 'You saw *Winter's Bone*?' "

Today, she is the world's highest-paid actress, earning as much as $25 million a film (for tentpoles like *The Hunger Games*; the fourth installment, *Mockingjay — Part 2*, is set to open Nov. 20). During the past five years, she has added two more Oscar nominations to her list of triumphs — in 2014 for *American Hustle* (which earned her a Globe) and in 2013 for *Silver Linings Playbook* (for which she won an Oscar and a Globe) — and there is talk of another round of noms for her turn in David O. Russell's dynastic drama *Joy* (set to open Dec. 25).

Meanwhile, she has her hands full shooting Morten Tyldum's *The Imitation Game* follow-up *Passengers*, a big-budget space drama co-starring Chris Pratt that is scheduled for release in December 2016, possibly around the time of Lawrence's next appearance as the blue-skinned Mystique in *X-Men: Apocalypse*. There also are her sidelines as a fashion icon (signing a reported $20 million contract with Dior), pay-equity activist (penning a widely read essay for Lena Dunham's arts newsletter *Lenny* that declared, "I'm over trying to find the 'adorable' way to state my opinion") and Hollywood's most brutally honest interview (telling *The New York Times* she Googled "Jennifer Lawrence ugly").

It's impossible to think of another actor during the past five years whose career has taken off with such head-spinning velocity. Back then, *THR* saw only a glimmer of her potential. "Lawrence's name is now part of an impressive honor roll that Sundance has nurtured: Carey Mulligan in *An Education* in 2009 and Melissa Leo in *Frozen River*," noted the magazine in its cover story, underestimating the stunning turn of events that would make Lawrence the planet's biggest female star.

Turns out, though, she had her path figured out the whole time, as far back as that lunch. "I had a five-year plan," she tells *THR*. "I was going to give [acting] five years, and if that didn't work out, I was going to go back to Kentucky and become a nurse." THR

> "I had a five-year plan. If it didn't work out, I was going to go back to Kentucky and become a nurse."
> LAWRENCE



J.LAW'S FIRST *THR* COVER
The then 20-year-old Lawrence first graced *THR*'s cover in January 2011 alongside a prescient headline: "The Making of an 'It' Actress."

PHOTOGRAPHED BY Frank W. Ockenfels 3

5

The Comedian

Kevin Hart

Where he was Five years ago, Hart was an up-and-coming comedian trying to get out of the shadow of better-known comics like Chris Rock, whom he counts as a mentor. The Philadelphia native — whose social media footprint now includes 22.9 million Twitter followers and a profile that reads "My name is Kevin Hart and I WORK HARD!!!" — was making his name on the road but on the big screen was forced to content himself with playing backup roles in such movies as *Little Fockers* and *The 40-Year-Old Virgin*.

Where he is The 36-year-old is the head of a comedic empire, with a 12-man company, HartBeat Productions; a proven ability to sell out venues such as Madison Square Garden (he was the sixth comedian ever to do so); and a résumé rife with major movie successes, including a string of No. 1 hits in *Ride Along*, *Think Like a Man Too* and *About Last Night*. His TV creation, BET reality spoof *Real Husbands of Hollywood*, now is in its fourth season, and his stand-up act has moved from theaters and clubs to arenas. Hart is the No. 2 top-earning comedian behind only Jerry Seinfeld, according to *Forbes*, raking in $28.5 million between June 2014 and June 2015. Next? "I want to be a mogul, like Oprah or Jay Z or Tyler Perry," he told *The Hollywood Reporter* earlier this year.

Best and worst part of success
The best thing about success is the pats on the back and seeing the rewards of your hard work. The worst part of success is getting caught up in the false reality that it gives you. In the entertainment realm, everybody is trying to do things for you or cater to you, and that's not how things go.

Most significant industry shift
Social media. I see the Internet more as a good thing than a bad thing. You can promote your own work and take control of your own life, and that's great. But you've got to be smart. You're going to run into negative people who have nothing better to do. But I'm a grown man, so I don't give those things my time.

Leading frustration about Hollywood
I don't let it get to me. If I did, I'd be paying it too much attention.

Hollywood person who's killing it right now
Shonda Rhimes. She's very creative and the content she produces is nothing short of amazing. Would I go on one of her shows? I would never say never.

Most recent TV binge
Narcos [on Netflix]. It was an amazing show the way they addressed everything.

Person outside of Hollywood I most want to meet
I've met everyone I want to meet. I met President Obama, who was very cool, at a dinner at the White House. He called me "King Hart."

Lowest professional moment
All the things that were not good made me stronger and turned me into the business-savvy, smart comedian I am today.

Coolest dinner party invite
My Friday night dinner last week with my kids and my fiancee. We went to The Village, an outdoor mall in the Valley. They treated me to dinner and there's nothing more fun.

Talent I wish I had
I don't want to be ungrateful. I'm happy with the position I'm in now.

Biggest fear of the next five years
Not becoming the best version of myself that I possibly can. — STEPHEN GALLOWAY

"The worst part of success is getting caught up in the false reality that it gives you."
HART



COVER: MARTIN SCHOELLER

PHOTOGRAPHED BY Ramona Rosales

"A lot of people make it and then stop. Why would I stop when you can keep going and keep achieving?" said Hart, who was first photographed by *THR* March 24, 2013, at Riverfront Stages in Glendale, Calif., for *THR*'s Comedy Hot List.

HART BY THE NUMBERS

$28.5M
Hart's earnings, between June '14 and June '15, making him the No. 2 top-earning comedian, according to *Forbes*.

6TH
Comedian to sell out Madison Square Garden. Those before him include Chris Rock, Dane Cook and Eddie Murphy.

5
Stand-up tours. His current What Now? tour is poised to be the biggest comedy tour of all time.

30+
Films he's appeared in, including starring roles in *Ride Along* and *Get Hard*.

22.9M
Twitter followers. His profile includes the line: "Everybody Wants to Be Famous But Nobody Wants to Do the Work"

25TH
Most followed person on Instagram, with 25.2 million followers.

2
Times he's hosted *Saturday Night Live*.

500+
Pairs of sneakers he owns.

$135M
Domestic box office for *Ride Along*, the top-grossing movie in which Hart starred. (No. 2 *Think Like a Man* grossed $91.5 million.)



The Reign of Kevin Hart
Hart graced *THR*'s cover in January 2015, timed to the opening of Sony's *The Wedding Ringer*. The comedy, in which he starred opposite Josh Gad, went on to gross $64 million at the North American box office.

5

The Activist

Ava DuVernay

Where she was "I was a publicist for other people's movies," she groans. Among the projects DuVernay was pushing at the time: Clint Eastwood's South African rugby drama *Invictus* and the Bruce Willis-Tracy Morgan buddy comedy *Cop Out*. Still, she carved out enough time to finish her feature helming debut *I Will Follow*, which led to her breakout project *Middle of Nowhere*. The latter won the best director prize at the 2012 Sundance Film Festival, marking the first time an African-American woman nabbed the honor.

Where she is The 43-year-old Compton native, who counts Oprah as a pal and frequent collaborator, saw her Martin Luther King Jr. biopic *Selma* land a best picture nomination and become one of the top-reviewed films of 2014. Buoyed by both her success and her 135,000 Twitter followers, DuVernay has morphed into one of the most forceful voices advocating for female filmmakers and stories about people of color. Instead of taking up Marvel on its offer to direct the superhero spinoff *Black Panther*, she's prepping an untitled, Participant-financed Hurricane Katrina project, which marks her next narrative feature. She simultaneously is readying *Queen Sugar*, her first TV series, which she wrote and will direct and produce for OWN and Warner Horizon. Additionally, she's finishing postproduction on an untitled feature documentary for Netflix that she directed, wrote and produced about the American prison system and its impact on American culture. And if that's not enough, she is expanding her distribution collective Array, doubling the number of films by underrepresented filmmakers that the company releases.

Best and worst part of success
You get to do more. There's a window right now for me. I feel more acceptance for my stories. The downside is being too strategic, which is something I've been grappling with, not trying to play the angle but focusing on the things that appeal to me. You get to a place where everyone you talk to is talking about the next right move, and you forget to talk about, "What do you really want to do?" The window is going to close at some point. The question is, "What did you do during that time?" I don't want my answer to be, "I played the angles. I played the game."

Most significant industry shift
The way that we're consuming what we watch. Netflix, binge-watching, destination agnostic were not terms. It was about networks, times, dates. Even with feature films, you had to see it this way, in this capacity, at this time. All that has changed. Now it's really about the story. It's a gift that I became a storyteller at this time.

Coolest dinner party invite
Dining with the president, the first lady and some other friends. It was around the time I was screening *Selma* at the White House. A wow moment.

Leading frustration about Hollywood
That only 4 percent of studio directors are women. It defies culture in so many ways. It affects the way we see ourselves and the way we are seen by others. It gets into the DNA of how we treat each other, the policies we make, what we're able to say and do to each other. For there only to be one dominant voice determining what's said and saying it is something that all like-minded people who believe in dignity of everyone should be concerned about. That comes into play for women and for people of color. It's not a problem that can be fixed by the word "diversity," whatever that means. It's a problem that's going to take a multipronged solution and allies all over the place who say, "We want to make a change."



"With the amplification of all of our voices and technology and social media, what we say and what we think can have influence," says DuVernay, first photographed for *THR* on Sept. 11, 2012, at the Toronto Film Festival, where *Middle of Nowhere* screened.

"My mission is to continue to ring the bell for people of color and stories."
DUVERNAY

Lowest professional moment
When I found out on *Selma* that I was not going to get my writing credit for work that I had done. We had to abide by contracts with the previous producers. That was a low, low, low moment at a really happy time. I remember Oprah saying, "This is not happening *to* you. It's happening *for* you. You need to move forward and focus on the beauty of the film and what it's doing." It happens to a lot of screenwriters, but I had never experienced anything like that because I had always written, produced and directed my own thing to that point. I couldn't wrap my mind around how something like that could happen, and I couldn't talk about it at the time because it's at a studio and it's [Oscar] season.

Thing I wish would be said onstage at the Oscars
I don't see that forum as the kind of place where what I'm thinking should be said. I value that stage so much.

Hollywood person who's killing it right now

PHOTOGRAPHED BY Fabrizio Maltese

J.J. Abrams. He's been able to build a company around his vision of film and television. I love that he's taking us back to the roots of a franchise [*Star Wars*] that I've always loved. On the TV side? Hands down, Shonda Rhimes.

Person outside of Hollywood I most want to meet
Assata Shakur, who is in exile in Cuba for political reasons. She's someone I'd really like to meet and talk to. She's alive somewhere in Cuba. Maybe for a future project, you never know.

Most recent TV binge
Aziz Ansari's *Master of None* on Netflix. It was incredible.

Talent I wish I had
I wish I could pick up the camera and shoot my own stuff like [Steven] Soderbergh or [Cary] Fukunaga.

Place that most surprised me
Mumbai. I was surprised by the number of people who knew my work there. I shouldn't have been. The resonance of the story of *Selma* and the people in Alabama in 1965 aligns with many of the struggles of people in India. The whole history of nonviolent protest came out of India and Gandhi, so they have a very close connection to [Martin Luther King Jr.'s] story. The movie didn't open in India, but people found it. It further solidified my mission, which is to continue to ring the bell for people of color and stories from different places, instead of the same white male gaze, which is so dominant in what we see. There are so many other beautiful stories, legacies and memories that should have the same chance to be shared.

Biggest fear of the next five years
That I'll be caught in development on something that takes five years to do and then it doesn't get made. — TATIANA SIEGEL

The Executive

Ted Sarandos

Where he was Ask Netflix's chief content officer what has changed the most in the past five years, and his response is immediate and emphatic: "Everything!" he says, recalling a time in which his streaming service simply licensed other people's programming. In fact, the company only began streaming content in 2007. "Five years ago, we were barely international, and there was no original programming," he adds. "Now, my entire focus is international and original films and television."

Where he is Since debuting its first original series, *House of Cards*, in 2013, Netflix has become a first stop for producers and stars, including Jenji Kohan (*Orange Is the New Black*), Aziz Ansari (*Master of None*) and Judd Apatow (*Love*). And why not? The famously hands-off service boasts more than 69 million global members and already has agreed to pour a jaw-dropping $5 billion into its 2016 programming budget. With his clout in the TV market firmly established, Sarandos, 51, has begun pushing aggressively into documentaries and feature films, too. His team has mounted an ambitious Oscar campaign for its first drama, Cary Fukunaga's *Beasts of No Nation*, just as it did for 2013 doc *The Square* and 2014 doc *Virunga*, both of which scored noms. He also has other film projects lined up with Adam Sandler, Angelina Jolie Pitt and Christopher Guest.

Biggest misconception people in Hollywood have about me
That this is disruption for disruption's sake. It's really about fixing things, not trying to break things. And that I don't have any interest in the health and well-being of movie theaters. I'm trying to expand options and choice, and that doesn't have to be in conflict with theaters.

Pinch-me moment
People who know me know that I'm obsessed with *The Godfather* — so it was sitting behind Francis Ford Coppola at the Oscars last year and having him turn around and introduce himself.

Best and worst part of success
The best part is meeting your heroes and the worst is that it's very difficult to have an uninterrupted meal in L.A.

Coolest dinner party invite
The one I enjoyed the most was a dinner at my house with Ricky Gervais, Bill Hader, Will Arnett and Mitch Hurwitz. We laughed for five hours straight.

Hollywood person who's killing it right now
[Disney CEO] Bob Iger. He's about to release the biggest movie of all time [*Star Wars: The Force Awakens*] on the heels of all of the success that they've had with the Marvel films. It's almost a predictable slate of success, which is unheard of in Hollywood.

Most recent TV binge
The new season of *Portlandia*.

Ideal Friday night
At home in bed, watching movies with my wife.

Best gift I've received
At the start of production for *House of Cards*, the guys from Media Rights Capital gave me a poster of the Rat Pack — Sammy Davis Jr., Frank Sinatra, Dean Martin — signed to Jilly Rizzo, who was Sinatra's buddy. They had bought it at an auction of Jilly's belongings. And then my wife [Nicole Avant, a former ambassador to the Bahamas] got President Obama to sign our *Hollywood Reporter* cover for the political issue. It says, "Ted and Nicole, Love you, Barack." It's hanging in my home office.

Talent I wish I had
A musical talent. I can't play anything.

Thing I wish would be said onstage at the Oscars
That they want to thank Netflix.

Biggest fear of the next five years
The ability to maintain this pace. We've had rapid international expansion, and our shows have gone from four to 12 to 20 to 30 over the past three years. — LACEY ROSE



Sarandos was first photographed for *THR* on Nov. 28, 2011, at the Netflix offices in Los Gatos, Calif.

Sarandos' First Cover
The Netflix content chief with his wife, Avant, for *THR*'s 2012 Politics Issue. Sarandos' second cover came a year later when he posed with Netflix talent Kevin Spacey, Robin Wright, Jason Bateman and Arnett.

PHOTOGRAPHED BY Robyn Twomey

COVER: KWAKU ALSTON

5

The Multihyphenates

Phil Lord and Chris Miller

Where they were Based on their success with the animated film *Cloudy With a Chance of Meatballs* ($243 million worldwide), Lord and Miller had persuaded Sony to let them make the rare leap to live action with 2012's *21 Jump Street* reboot. "We kept saying, 'Wouldn't it be funny if this movie was good?' " says Lord, who met Miller at Dartmouth College. "That was the joke of that movie: I think we can surprise people by making it not be terrible." Additionally, they had just turned in the first draft for their next animated adventure: *The Lego Movie* for Warner Bros., which would go on to earn $469 million worldwide.

Where they are The duo's to-do list is a dizzying mix of franchises, for both film and TV. Lord and Miller, both 40 (Lord is in a long-term relationship with jewelry designer Irene Neuwirth; Miller is married with two young kids), are producing the next batch of *Lego* films, including *The Lego Batman Movie*, and future *Jump Street* movies, including a female-centered spinoff. They're writing and producing an animated Spider-Man movie for Sony, and they created the beloved Fox comedy series *The Last Man on Earth*, now in its second season. There's a *Son of Zorn* live-action/animation hybrid Fox comedy coming and a potential TV series based on the *Serial* podcast, too. But all those pale in comparison to the Han Solo *Star Wars* spinoff, which the pair has signed on to direct. Says Miller, "Now, somehow, we're 10 times busier than we were when I thought we were too busy and I was going to die."



Moment I knew we made it

MILLER I always feel like the hammer's going down right around the corner, and I think that level of constant anxiety is what keeps us from getting too lazy. Someone once told us that the only positive emotion you can feel in the entertainment business is relief — relief that something's not a failure. So, we get that sweet, sweet sigh of relief from time to time, but never a "We've made it! High five!"

LORD It just raises the stakes for us when we're eventually found out to be frauds. We'll have that much further to fall. We sound like wimps!

Biggest change to our lives since 2010

LORD People's expectations have dramatically changed in a strange way. It's not that people expect us to do a good job now. We've made a career of outperforming expectations, so now people expect us to outperform expectations — but instead of it being on something that seems really stupid, it's on a *Star Wars* movie.

Weirdest misconception people have about us

MILLER People think we do a lot of drugs because we put a lot of drug references in our movies. Our stuff is very easily enjoyed in an altered state, and we are second-generation "stoney" filmmakers. But the truth is, we don't really do drugs, which is evidenced by how inaccurate our visual representations of drug trips are.

LORD And if you look at any of the sex scenes we have directed, it would appear that we also are celibate.

Last project we turned down

LORD Clearly we turn down nothing! (*Laughs.*) It has slowed down a little bit since we declared what our next movie is going to be. You declare you're doing a *Star Wars* movie, and they leave you alone.

How we divide our work

LORD We're doing everything together still. That might mean if Chris reads something and has a strong take on it, I'll read it but let him take the lead and just add anything I may have to add to it. But, for the most part, we're typically both paying attention to everything.

Our lowest moment on the job

MILLER When they took *Clone High* [an MTV animated series that Lord and Miller co-created with Bill Lawrence in 2002] off the air because of the hunger strike in India over the [depiction of] Gandhi on the show.

LORD That was bad. We spent two years working on that show, and it was our dream to have an animated show together. There was a lot at stake. It got canceled, and there was nothing we could do about it. We had staked everything on that, so it was like, "We're never going to work again."

Non-Hollywood person I'm dying to meet

MILLER I met him: [Author] Michael Lewis. I acted like I was meeting The Beatles when I met him. We were visiting Jonah Hill on the set of *Moneyball*, and he showed up.

LORD [Chris] screamed!



"Now, somehow, we're 10 times busier than we were when I thought we were too busy and I was going to die," jokes Miller (right). He and Lord were first photographed for *THR* on May 30, 2014, for an interview ahead of *22 Jump Street* at their 20th Century Fox Studios office.

MILLER Jonah still to this day makes fun of me.
LORD I've almost met [Talking Heads lead singer] David Byrne like three times, and it has never worked out. That would be a personal triumph.

Hollywood person who's killing it right now

LORD We both went crazy for [Lin-Manuel Miranda's Broadway musical] *Hamilton*. Nobody has told a more original story this year. And then another team that is obnoxiously prolific: Seth Rogen and Evan Goldberg. They're the most ambitious stoners in the history of planet Earth. They continuously put out original ideas, things that they generate themselves that feel unique and are really funny and smart.
MILLER I'd add the Coen brothers, Amy Schumer and [Nathan Fielder of Comedy Central's docu-reality comedy series] *Nathan for You*.

Talent I wish I had

MILLER I really wish I could play the piano really well without having to practice.
LORD I wish I could remember people's names. I'm supposed to remember so many.

Place that surprised me most

MILLER We shot [*21 Jump Street* and *22 Jump Street*] in New Orleans, which is one of the weirdest and most wonderful cities in America. It feels like its own country in Europe somewhere.

Best gift I've received

LORD [*Lego Movie* composer] Mark Mothersbaugh inexplicably gave us the Devo hat he wore on tour. Inside, the hat has a card that says, "Please return to Mark Mothersbaugh." He would throw it into the audience every show and then get it back. Then he just said, "Hey you guys, want this?"
MILLER Richard Grieco gave us the bandana that he wore in his back pocket for every episode of [late-'80s Fox series] *21 Jump Street* and [its spinoff] *Booker*.
LORD Oh, that's gotta be number one! — REBECCA FORD

PHOTOGRAPHED BY Christopher Patey

5

The history of Hollywood is a series of innovations and adaptations, from silent movies to talkies to television to VHS to cable TV to digital 3D and over-the-top streaming. Perhaps no era has produced more change more quickly than the past five years. Consider that, at the start of 2010, Netflix had spent $31 million in the previous 12 months on movies for its fledgling streaming service. In 2016, Netflix says it will spend $5 billion on content, part of a tidal wave of television and movies migrating online. Luckily for those (and many others on these pages), the era of *THR*'s magazine is the era of change

33 Definitive Moments of the Past Five

JAN. 29, 2011 Comcast buys NBCUniversal (1)
Hollywood synergy hits its peak when a $31.5 billion deal combines the NBC broadcast and cable networks and the Universal movie studio and theme parks with America's largest cable and broadband provider. After five years of executive upheaval at nearly all of its units (not to mention a savage parody of "Kabletown" on NBC's *30 Rock*), NBC is the No. 1 broadcast net, the cable nets are projected to generate $2.8 billion in 2015 profit, and Universal is having a record year at the box office. But the jury's still out on the long-term wisdom. "They got NBCU for a good price," says analyst Craig Moffett. "But it's still not clear that there has been any real strategic synergy benefit out of owning both content and distribution under the same umbrella."



(1)
Comcast CEO Brian Roberts (top) and NBCU CEO Steve Burke became content moguls.

MARCH 31, 2011 *Mad Men*'s contract standoff ends, era of the Power Showrunner begins (2)
Credit the protracted negotiations among Matthew Weiner, studio Lionsgate and network AMC (and a $10 million-a-year deal) for signaling the new influence of the showrunner. Weiner's not alone: Vince Gilligan, Ryan Murphy and Shonda Rhimes all have amassed followings as large and passionate as their stars'. "If you asked kids coming out of college five years ago what they wanted to do, they'd say they want to be in the movie business," notes ICM Partners president Chris Silbermann, who counts Gilligan and Rhimes as clients. "Now, you probably see more who want to be in TV."



(2)
AMC's Charlie Collier (left) and Weiner at the Emmys before the historic negotiation.

MAY 13, 2011 *Bridesmaids* grosses $288.4 million worldwide BY PAUL FEIG (3)



"We were in production when I found out the whole town was focused on how this movie was going to do. A couple of female writer friends of mine were pitching their own female-led comedy at the time, and they were told by executives at studios, 'We can't make any deals for movies like this because we have to see how *Bridesmaids* does.' That was the chilling moment because you go: 'Oh



(3)
Melissa McCarthy became a star in the Feig-directed *Bridesmaids*.

STUDIO STOCKS: 5-YEAR WINNERS AND LOSERS

*Adjusted for dividends and stock splits

	Lionsgate	Netflix	Disney	Comcast	CBS	Time Warner	Fox/News Corp	Viacom	Discovery	Sony	DreamWorks Animation
NOV. 3, 2010	$7.18	$24.49	$33.72	$18.89	$16.33	$30.75	$13.93	$35.16	$21.77	$32.86	$36.62
NOV. 3, 2015	$38.88	$109.74	$115.54	$62.56	$48.24	$77.30	$31.50	$51.29	$31.08	$28.91	$20.31
% change	+441.5%	+348.1%	+242.6%	+231.2%	+195.4%	+151.4%	+126.1%	+45.9%	+42.8%	-12.0%	-44.5%

ng of the Years

shit. All this pressure is going to be put on this one movie?' When it was coming out, we'd been told we had to make $20 million opening weekend or else we were going to be considered a failure. The week running up to it, tracking was not good. [Opening] night, Melissa McCarthy and her husband, Ben Falcone, came over for dinner, and that was when I heard it was looking like $20, $22 million. By the time it got to $26 million, we jumped into the car and went to the ArcLight. The theater was packed, and it was rocking. The hope was that *Bridesmaids* would make everyone go, 'OK, great. Now it's no longer an issue.' But that wasn't the case. There wasn't a flood of projects starring women — just a few came up. *The Heat* felt like a giant test, and then again with *Spy*, I was trying to break into male-dominated territory. There is still a lot of pressure because everyone can still say, 'Well, it would have done better if it wasn't women.' We still have to break that down, not only in our country but in other countries. *Ghostbusters* will be a giant test for that. It's a giant tentpole hung on four very funny actresses. Honestly, I feel more pressure on this than any of the others. So, it never ends. There's still a long way to go."

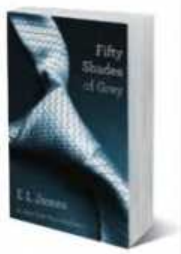
MAY 25, 2011 *The Oprah Winfrey Show* ends (4)
The Queen of Daytime's transition to OWN brings an end to an age of launching personality-driven talkers. Only Steve Harvey has debuted a hit show since.



(4)
Oprah Winfrey's final show drew 16.4 million viewers.



(5)
Kardashian filed for divorce from Humphries after just 72 days.



(6)
The *Fifty Shades* movie grossed $570.5 million.



(7)
Taylor Kitsch starred in both 2012 flops *John Carter* (pictured) and *Battleship*.



(8)
Hunger Games grossed $694.4 million worldwide and made Lawrence a star.

OCT. 5, 2011 Steve Jobs dies
Many predict Apple will atrophy without its visionary co-founder. Instead, under CEO Tim Cook, its stock skyrockets 127 percent since that day.

OCT. 28, 2011 YouTube reveals a $100 million slate of new channels
Everyone from Pharrell Williams to the WWE gets a dedicated vertical in the Google-owned video site's first major bid for premium content. By most accounts, the initiative fails, and exactly four years later, YouTube Red, the $10-a-month, commercial-free subscription service for video and music (with some originals), launches to similar fanfare.

OCT. 31, 2011 Kim Kardashian files for divorce from Kris Humphries (5)
Months later, she begins dating Kanye West (whom she'll marry in 2014), providing fodder for hit reality shows, late-night comics, seemingly thousands of magazine covers and endless family extensions.

MARCH 2012 Random House buys *Fifty Shades of Grey* (6)
What started as *Twilight* fan-fiction becomes a worldwide phenomenon with more than 125 million books sold and an R-rated movie franchise.

MARCH 9, 2012 *John Carter* bombs big (7)
Disney takes a $200 million write-down on this sci-fi head-scratcher, which is joined in the flop bin by Warner Bros.' *Dark Shadows* (May 11) and Universal's *Battleship* (May 18). In response, studios step up their risk-aversion and lean more heavily on sequels, shared universes and prebranded blockbusters.

MARCH 23, 2012 *The Hunger Games* opens to $152.5 million (8)
Hollywood learns that a female-fronted action franchise can debut just as big as those comic book movies. And in the process, Jennifer Lawrence, unknown a year earlier, becomes a superstar.

FILM CHIEF MUSICAL CHAIRS: 5 YEARS OF FIRINGS AND UPHEAVAL



MARCH 31, 2011
Alan Horn is nudged out at Warner Bros. as Time Warner CEO Jeff Bewkes divides the top job among a trio of execs: film chief Jeff Robinov, TV head Bruce Rosenblum and digital guru Kevin Tsujihara.



APRIL 20, 2012
Disney admits its experimental hiring of TV exec **Rich Ross** to run its film studio failed and replaces him with Horn.



SEPT. 14, 2012
Fox film co-head Tom Rothman is asked to step down, leaving fellow chairman and CEO **Jim Gianopulos** to run the studio alone.



JAN. 28, 2013
The so-called Warner Bros. "bake-off" is over as Bewkes names **Tsujihara** to run the studio.



JUNE 24, 2013
Robinov, passed over at Warners, quits to launch Studio 8 with backing from China's Fosun Group and Sony. Rosenblum moves to Legendary Television.



SEPT. 9, 2013
NBCUniversal sacks film chief Adam Fogelson and replaces him with NBCU international president Jeff Shell, as **Donna Langley** is promoted to chairman of the studio. Fogelson soon joins Robert Simonds' upstart studio STX Entertainment.



NOV. 3, 2014
Stacey Snider exits DreamWorks to become Fox co-chair under Gianopulos.



FEB. 5, 2015
In the aftermath of the Sony hack and a string of box-office disappointments, **Amy Pascal** steps down as studio co-chair. CEO Michael Lynton remains.



FEB. 24, 2015
Rothman, who was running Sony's TriStar label, is named Pascal's replacement.

2011 2012 2013 2014 2015

BUILDING: @NANDARO/VIKIMEDIA/CREATIVE COMMONS. ROBERTS: KIMBERLY WHITE/GETTY IMAGES FOR FORTUNE. BURKE: TAYLOR HILL/FILMMAGIC/GETTY IMAGES. WEINER: JOHN SHEARER/GETTY IMAGES FOR AMC. BRIDESMAIDS: SUZANNE HANOVER/UNIVERSAL STUDIOS. FEIG: D DIPASUPIL/FILMMAGIC/GETTY IMAGES FOR VANITY FAIR. GIANOPULOS: JOHN SCULLI/GETTY IMAGES FOR VANITY FAIR. KARDASHIAN: JASON LAVERIS/FILMMAGIC/GETTY IMAGES. BOOK: COURTESY OF VINTAGE BOOKS. CARTER: COURTESY OF DISNEY. HUNGER: MURRAY CLOSE/LIONSGATE. HORN: JASON MERRITT/GETTY IMAGES. ROSS: JOHN SHEARER/GETTY IMAGES FOR VANITY FAIR. BRECHESEN/WIREIMAGE/GETTY IMAGES. KARDASHIAN: JASON LAVERIS/FILMMAGIC/GETTY IMAGES. BOOK: COURTESY OF VINTAGE BOOKS. CARTER: COURTESY OF DISNEY. HUNGER: MURRAY CLOSE/LIONSGATE. HORN: JASON MERRITT/GETTY IMAGES. ROSS: JOHN SHEARER/GETTY IMAGES FOR VANITY FAIR. SNIDER: KEVIN WINTER/GETTY IMAGES. PASCAL: MICHAEL BEZJIAN/WIREIMAGE/GETTY IMAGES. ROTHMAN: IMAGES FOR MOTION PICTURE & TELEVISION FUND. TSUJIHARA: ERIC CHARBONNEAU/INVISION FOR WARNER BROS./AP IMAGES. ROBINOV: JIM SPELLMAN/WIREIMAGE/GETTY IMAGES. LANGLEY: MICHAEL KOVAC/GETTY IMAGES FOR AFI. SNIDER: KEVIN WINTER/GETTY IMAGES. PASCAL: MICHAEL BEZJIAN/

1 Prison Time The Feb. 20, 2014, death of camera operator Sarah Jones, 27, in a train accident filming the Gregg Allman pic led to Randall Miller becoming the first director sentenced to prison for an on-set death (he pled guilty and will serve two years).

2 Set Safety Apps The International Cinematographers Guild has introduced the ICG Safety app with industry news and info about reducing risks on set. Pledge to Sarah, a filmmaker group, designed the similar app Set Safety with funding from Indiegogo.

APRIL 9, 2012 Facebook pays $1 billion for Instagram
Mark Zuckerberg signals a new tech boom with this purchase, which contributes to sky-high valuations for Snapchat, Vice and other digital media firms.

APRIL 16, 2012 *Good Morning America* beats *Today* by 13,000 viewers
The morning news battle becomes an all-out war as NBC's 16-year winning streak ends. Blame a messy transition from anchor Ann Curry to Savannah Guthrie and ABC's tweaked format that is faster paced, multi-anchor-focused and more tabloid.



(9)
Disney and Marvel have scheduled *Avengers* movies through 2019.

"It was just a truly cathartic moment," says James Goldston, president of ABC News. "And it was a validation of our approach to the craft of making morning television."

MAY 4, 2012 *The Avengers*' $207.4 million bow shows "universes" are the new sequels (9)
The $1.52 billion worldwide gross of Marvel Studios' team-up jump-starts Hollywood's infatuation with "shared-universe" movies. Warner Bros. soon follows (with a DC hero slate scheduled through 2020), as do Paramount (*Transformers*), Universal (monsters) and Disney's Lucasfilm (*Star Wars*).

• ***THR*'S FIRST 7 DAYS OF DEALS** •

But Everything Sounds So Promising When Announced

Cameron's 2014 *Avatar* sequel, that Wile E. Coyote movie and other movie projects not quite on schedule

On the very first Deals page in November 2010, *THR* noted that Aronofsky had signed on for *Wolverine* and *Machine Man* (he also was interested in Warner Bros.' *Gangster Squad*, a gig given to *Zombieland*'s Ruben Fleischer). He later left the projects (*Wolverine* went to James Mangold and was released in 2013) and directed *Noah*, which made $363 million globally.

Weeks after this announcement, Emmerich stopped working on *The Zone*, prompting speculation that he and Sony did not want to compete with similar alien found-footage entry *Apollo 18*, which Dimension opened in 2011. He instead directed *White House Down* and *Stonewall*, two flops. *The Zone*, meanwhile, still is in development with Emmerich's company Centropolis, says a rep, but it's unlikely the director will reboot it anytime soon. His *Independence Day* sequel is set for June, and he likely will move on to a remake of his 1994 sci-fi hit *Stargate*.

After years of development, the Acme warehouse project found new life in August 2014 when *X-Men: First Class* scribes Ashley Miller and Zack Stentz signed on to write a new draft and *Focus*' Glenn Ficarra and John Requa entered talks to direct. The Hagemans later got story credit on *The Lego Movie* and are writing the Warner Bros. *Lego* franchise spinoff *Ninjago*.



THE BUSINESS **Signed & Sealed**

7 DAYS OF DEALS

Ka-ching! Who's inking on the dotted line in Hollywood

DEAL OF THE WEEK

How Fox Got *Avatar* Sequels

On a rainy Friday last month, Fox Filmed Entertainment co-chairman **Jim Gianopulos** made haste to **James Cameron**'s Santa Monica office to deliver the pitch that would keep the *Avatar* director in the studio fold for several years.

Cameron was seriously flirting with Sony to helm a lavish 3D *Cleopatra* with Angelina Jolie. So Gianopulos fashioned a pitch for two *Avatar* sequels that stressed the environmental awareness raised by the first film and its importance beyond big box office.

The *Cleopatra* deal could have represented a nice payday for **CAA**, which signed Cameron when he was finishing *Avatar* but only commissions projects it brings to him. CAA didn't find *Avatar*, so Cameron's decision was not the best news for its agents. (CAA continues to look for deals for the camera-tech ology Cameron developed.)

Fox, which almost lost the original *Avatar* to Disney, obviously didn't want to see the director move to another project. And naturally, the studio has every reason to turn *Avatar*, which has grossed $2.8 billion worldwide, into a franchise. Gianopulos baited the hook with a rich financial proposal — terms undisclosed — and an agreement to co-fund the Avatar Foundation, dedicated to environmental issues. The nonprofit will be seeded partly from money provided by Cameron and partly from a dedicated stream of profits from the future *Avatar* films.

The idea of doing good and doing well clearly appealed to Cameron and helps answer fans who might be disappointed that he's chosen to make *Avatar* sequels rather than inventing new worlds. He is expected to begin production on the first sequel late next year. The pictures aren't dated but are expected to be in theaters in December 2014 and 2015.

— Kim Masters

FILM

Darren Aronofsky has signed to develop and direct the cybernetic thriller *Machine Man* for Mandalay. The deal for Aronofsky (**CAA, Bloom Hergott**) comes on the heels of a pact to make *X-Men Origins: Wolverine 2* for Fox. *Machine Man* will see the director reteam with his *Black Swen* co-writer **Mark Heyman**.

Casey Affleck has rounded out the cast of Universal and Imagine's *Tower Heist*. Affleck (**WME, Brillstein Entertainment, Ziffren Brittenham**) joins Ben Stiller, Eddie Murphy, Alan Alda, Tea Leoni, Gabourey Sidibe and Michael Pena in the action-comedy being directed by **Brett Ratner**.

Affleck

The **Weinstein Co.** has launched a strategic-investments division to be run by film finance exec **David Hutkin**. Fresh from a recapitalization, the company is looking to identify new partnerships and investment opportunities.

Roland Emmerich will direct the alien-invasion film *The Zone*. The 2012 director (**CAA, Bloom Hergott**), famous for his big-budget, effects-driven spectacles, will make the pic for $5 million. Sony has a deal to distribute as a negative pickup. Emmerich is finishing the political thriller *Anonymous*. *Running With Scissors* star **Joseph Cross** and *Gossip Girl* actress **Jessica Szohr** have joined the indie drama *Art Machine*. Cross (**UTA, Luber Roklin Entertainment, Hansen Jacobson**) and Szohr (**ICM, Luber Roklin, Bloom Hergott**) are in New York shooting for director **Doug Karr**.

Warner Bros. has bought an original pitch from **Kevin** and **Dan Hageman** about the fictional Acme warehouse, frequent supplier of Looney Toons character Wile E. Coyote in his war against the Roadrunner. The writing duo (**CAA, Underground Films and Management**, **Hansen Jacobson**) hope to build a franchise out of the Warner-owned property.

TELEVISION

Jamie Foxx has sold a Mafia-inspired drama to NBC. Foxx (**CAA, King Management, Del Shaw**) will exec produce *Tommy's Little Girl*, which centers on a young woman raised in a Mafia family who has a double life as an attorney and an assassin avenging her family's murder.

Foxx

Will & Grace star **Eric McCormack** has signed to topline the TNT drama pilot *Perception*. It's the network's third project for McCormack (**ICM, Coronel Group, Sloan Offer**).

McCormack

VH1 has ordered a series from **Burden-Murray Prods.** set at the Saddle Ranch Chop House on the Sunset Strip. The network has ordered eight to 10 half-hour episodes chronicling the lives of Hollywood hopefuls working on the wait staff. Burden-Murray's **Jonathan Murray**, **Gil Goldschein** and **Scott Freeman** will executive produce.

Freshly eliminated *Dancing With the Stars* contestant **Audrina Patridge** has signed to star in and produce an untitled VH1 reality project following the aspiring actress and her family as they navigate Hollywood. Patridge (**ICM, Mosaic, Morris Yorn**), former star of *The Hills*, teamed with **Mark Burnett** to develop the series.

Patridge

ABC has bought a drama project from actor-producer **Taye Diggs**. Diggs (**ICM, A Management Co.**) is partnering with writers **Kiersten Van Horne** and **Cara Haycak** for *Match*, an ensemble drama about the ethically complex world of adoption.

REP SHEET *White Collar* star **Matt Bomer** has signed with **CAA**. ... *American Idol* producer **Nigel Lythgoe** is now with **ICM**. ... *Hereafter* co-star **Cecile de France** has signed with **WME**. ... Actress and *Dancing With the Stars* contender **Jennifer Grey** moved to **UTA**. ... **Snoop Dogg** has signed with **Paradigm**.

Compiled by **DANIEL MILLER**

Cleopatra became infamous in the Sony hack, which revealed tensions between producers Scott Rudin and Amy Pascal and star Angelina Jolie Pitt and talk of David Fincher replacing James Cameron as director. Ang Lee and Paul Greengrass flirted with the project since Cameron left.

So much for 2014. Or 2015. Cameron still is working on the sequels, the first of which now is scheduled for 2017. And there will be three follow-ups, not two, with writers Josh Friedman (*War of the Worlds*), Rick Jaffa and Amanda Silver (*Jurassic World*) and Shane Salerno (*Armageddon*) collaborating on the scripts.

The Saddle Ranch and Patridge series premiered on the same night (April 17, 2011, to about 1 million viewers each), and both were canceled after one season. Patridge now hosts the travel series *1st Look* on NBC.

The project did not go to series, and Diggs largely has stuck to acting since.

De France, the female lead opposite Matt Damon in Clint Eastwood's drama, no longer is with WME and mostly has worked on foreign-language films.

The rapper and occasional actor (remember that *Pitch Perfect 2* cameo?) left for WME in 2011.

AVENGERS: COURTESY OF MARVEL. LUCAS: DISNEY/RICK ROWELL. KELLY: COURTESY OF FOX NEWS. LENO: PAUL DRINKWATER/NBC/NBCU PHOTO BANK VIA GETTY IMAGES. SARANDOS: JASON KEMPIN/GETTY IMAGES. *SOUTH*: COURTESY OF COMEDY CENTRAL. *HOUSE*: MELINDA SUE GORDON.

3 Activism Jones' parents still fundraise for set safety via the Sarah Jones Film Foundation, and the ICG and Local 479 guilds have partnered with Warner Bros. TV and *The Vampire Diaries* (on which Jones worked) on an internship for camera operators.

4 Safety Hotline IATSE, the guild that represents camera operators and other crewmembers, has set up a hotline (1-844-IA-AWARE) for members to flag safety problems on dangerous film or television sets.

5 "The Jonesy" Production crews worldwide have dubbed the first shot of each day "the Jonesy." Crews share in a social media movement called "Slates for Sarah" by posting pictures of production clapboards with labels commemorating Jones.

JUNE 7, 2012 *South Park* kicks ass in court over "What What (In the Butt") (10)

Influential legal opinions can emerge from strange places. Even the derriere. A 2008 episode of the Comedy Central stalwart titled "Canada on Strike" — satirizing the WGA work stoppage — features the Butters character doing his own version of Samwell's silly viral video "What What (In the Butt)" to accrue enough "Internet money" to buy off striking Canucks. A federal judge decides this is fair use, a "transformative" sendup of web culture. On appeal, the owner of the "WWITB" video argues that when ruling on early motions to dismiss, judges are limited in what evidence they can consider — and that they can't address fair use. But in an opinion that soon is adopted by other appellate courts, 7th Circuit Court of Appeals Judge Richard Cudahy holds otherwise. Since then, *Brownmark Films v. Comedy Partners* became a useful tool for entertainment and media companies to get a quick dismissal of copyright cases. Alonzo Wickers, one of the winning attorneys (and occasional *THR* lawyer), says the case made it "much more likely that networks, production companies and their insurers will give people greater freedom to rely on fair use."

BIGGEST LEGAL RULING

OCT. 30, 2012 Disney acquires Lucasfilm (11)

The Force is with CEO Robert Iger, who pays $4 billion and persuades Kathleen Kennedy to run George Lucas' company and turn *Star Wars* into a likely movie-a-year cash cow across all Disney divisions.

NOV. 7, 2012 Megyn Kelly stands up to Karl Rove on election night (12)

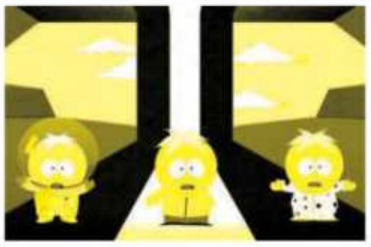
In a move that would foreshadow her ascension at Fox News, Kelly calls the election for Barack Obama despite Rove's on-air assertion to the contrary — and she even walks over to the number-crunchers to prove him wrong. Notes news analyst Andrew Tyndall, "Without the walk, she would not have been put on center stage to confront Donald Trump in the August debate."

FEB. 1, 2013 Netflix premieres *House of Cards* (13)



There was a time that "television" referred to over-the-air or cable networks and "binge" meant eating or drinking too much. Then Netflix's Ted Sarandos (right) pays $100 million for two seasons of a David Fincher-produced political drama and puts the first 13 episodes online all at once. "In the back of my head, it was, 'I don't know why they would do it with us,' " recalls Sarandos of the negotiations that would fundamentally alter the TV business and lead to digital competitors in Hulu, Amazon and even HBO and CBS. The two-season commitment was the clincher: "But I still wondered why they did it."

DIGITAL GAME-CHANGER



(10)
South Park's "What What (In the Butt)" sendup led to an influential court ruling.



(11)
Disney's Iger (left) revealed the Lucasfilm deal in a "signing video" with Lucas.



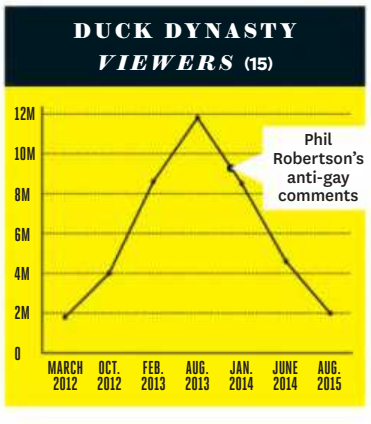
(12)
Fox News cameras followed Kelly as she marched over and confirmed Obama's win.



(13)
House of Cards' first season scored nine Emmy noms for Netflix.



(14)
Fallon was a guest on Leno's *Tonight* several times before scoring the job.



MARCH 13, 2013 Rob Thomas launches a Kickstarter campaign for *Veronica Mars*

Crowdfunding meets studio economics as the filmmakers raise $5.7 million from more than 90,000 donors, winning a green light from Warner Bros.

APRIL 3, 2013 Jay Leno welcomes Jimmy Fallon (14)

Before Colbert replaced Letterman, Wilmore took Colbert's job, Corden got Ferguson's time slot and Noah ascended to the Stewart throne, NBC pulled off perhaps the biggest coup ever in late night. Four years after a botched transition from Leno to Conan O'Brien on *The Tonight Show*, Fallon not only takes over the venerable show from a willing and genial Leno, he has since grown its audience, often doubling his competitors in the ratings. Late-night chronicler and *THR* contributor Bill Carter says the shift "qualifies as something of a masterpiece in the difficult art of maneuvering talent on, and especially off, the stage." How? "Partly it was the luck of timing," says Carter. "Jay was more ready to abdicate as he hit his mid-60s, an opportunity Conan never enjoyed; partly it was the involvement of some different executives as well as the deft machinations of Lorne Michaels in the background. But the result is continued dominance without the accompanying dissonance."

MAY 24, 2013 Mike Darnell gets the boot at Fox

The exit of reality TV's evil genius responsible for *Temptation Island* and *Joe Millionaire* signals the end of the shock era. *The X Factor*'s failure that fall marks similar hard times for competition shows.

JUNE 28, 2013 News Corp. splits in two

Whether or not Rupert Murdoch's move is in response to the hacking scandal at his U.K. newspapers, the creation of 21st Century Fox ensures the film and TV assets will be protected from News' declining print properties. Notes Derek Blaine of SNL Kagan, "Some investors feared that Murdoch would go on a print buying binge prior to the split, so this must have been quite a relief."

DEC. 18, 2013 A&E Suspends *Duck Dynasty*'s Phil Robertson (15)

The top show on cable temporarily loses its star after *GQ* publishes his anti-gay comments (he is reinstated after a fan outcry), and ratings for the show — and the entire genre — never recover.

DEC. 18, 2013 WME buys IMG

CAA sold a majority stake to TPG Growth. ICM became ICM Partners. Jeff Berg launched and folded Resolution. And UTA pulled off a midnight raid of a dozen CAA comedy agents. But no talent agency move has altered the business more than WME and owner Silver Lake Capital's bold (and debt-financed) $2.3 billion deal for the sports and fashion powerhouse.

AGENCY WARS

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OCT. 16, 2014 Hannibal Buress calls Bill Cosby a "rapist" on a Philadelphia stage (15)
"Thirteen?! And it's even worse because Bill Cosby has the f—ing smuggest old-black-man public persona that I hate. 'Pull your pants up, black people. I was on TV in the '80s. I can talk down to you because I had a successful sitcom.' Yeah, but you raped women, Bill Cosby. So, brings you down a couple notches. 'I don't curse onstage.' Well, yeah, you're a rapist, so, I'll take you sayin' lots of motherf—ers on "Bill Cosby: Himself" if you weren't a rapist. … If you didn't know about it, trust me. You leave here, and Google 'Bill Cosby rape.' It's not funny."

NOV. 24, 2014 Sony reveals a hack (16)
Of all the fallout from the largest corporate security breach in U.S. history — the embarrassing emails, the privacy violations, the canceled (then reinstated) release of *The Interview* and the exit of co-chair Amy Pascal — perhaps the most lasting impact will come from the reveal that Jennifer Lawrence was paid less for *American Hustle* than her male co-stars. The movement toward equal pay and more opportunities for women in Hollywood picks up key momentum with the hack and in Patricia Arquette's Oscar speech three months later.

JAN. 7, 2015 *Empire* premieres on Fox
A black soap opera dominates primetime, showing Hollywood that diversity makes financial sense.

JAN. 15, 2015 #OscarsSoWhite
Zero nonwhite acting noms prompts a web meme, and Academy president Cheryl Boone Isaacs launches A2020, an initiative to diversify the group and the industry.

DIVERSITY DILEMMA

FEB. 10, 2015 NBC suspends Brian Williams (17)
The moral: Lying on-camera doesn't get an anchor fired now, it just gets him reassigned to MSNBC.

APRIL 7, 2015 HBO launches HBO Now
In its battle with Netflix, the premium cable network becomes available without a cable subscription, fundamentally altering the TV ecosystem.

JUNE 16, 2015 Trump runs for president (18)
Reality TV finally gets a Ronald Reagan (he hopes).

JUNE 26, 2015 Supremes back gay marriage
With Hollywood's help, a 5-4 vote of the high court legalizes same-sex unions nationwide.

JULY 1, 2015 Rupert Murdoch turns 21st Century Fox over to his sons (19)
A media mega mogul sets his legacy.

JULY 30, 2015 Relativity files for bankruptcy
A studio goes belly up. Will film investors be wary of future deals? History suggests no. — MATTHEW BELLONI, PAUL BOND, ERIQ GARDNER, MARISA GUTHRIE, LACEY ROSE AND AUSTIN SIEGEMUND-BROKA



(15)
Buress' rape comments led to dozens of women (and counting) coming forward.



(16)
"It is time for us. Equal means equal," Arquette said at the Oscars in February.



(17)
Williams served a six-month suspension before becoming MSNBC's news anchor.



(18)
Trump offered actors $50 to cheer for him as he revealed he's running for president.



(19)
Rupert Murdoch (center) for years wanted Lachlan (left) and James to take over Fox.



• CRITIC'S NOTEBOOK •

1,715 SHOWS, WHAT TO WATCH?

By Tim Goodman

Five years ago, there was no *House of Cards* or *Orange Is the New Black*. Amazon was shipping products, not signing Woody Allen to make television. Nobody thought Jerry Seinfeld, creator and star of one of TV's greatest series, would make a show for the Internet.

Around that time, I was hired as *THR*'s chief television critic, and I would like to think that I knew big changes were coming to the industry — but maybe not this big.

As we burst out of the Golden and into the Platinum Age of Television, the total number of series (and distribution platforms) soared, leaving audiences drunk on choice. It goes almost without saying that qualitatively, television is off the charts today — even with two of the best dramas, *Mad Men* and *Breaking Bad*, no longer on the air. There were a total of 213 scripted series in primetime (8 to 11 p.m.) in 2010, broadcast and cable combined, according to data provided by FX Networks. Now there are more than 400, counting broadcast, cable and streaming. Throw unscripted into the calculation, and in 2014 there were a staggering 1,715 shows in primetime. Who would want to sit at a desk and count how many more appeared in 2015? When is it all too much?

What can't be overstated about the giant swell in TV offerings is the stress it has put on both creator and audience. It's a gold rush out there for content creators. Everybody wants content. There are more people willing to distribute it than ever. And there essentially are no constraints on what can be depicted.

The downside? Viewers can handle only so many new shows. While they're certainly expanding their DVR playlists, they're also less likely to watch in a timely manner and more likely to give up on a show quickly because there is no lack of shiny new options everywhere they look. What this means is you can create a gem like *Manhattan*, but that doesn't mean viewers will seek it out it on WGN America. And you can hatch an off-kilter little drama called *Fortitude* — Michael Gambon! Stanley Tucci! Christopher Eccleston! — but try finding people who've ever heard of it, or of the cable channel, Pivot, that airs it.

Still, as much as it worries me when I discuss great series with people who are TV-savvy and yet have never heard of the shows I'm talking about, I have to remind myself that the very existence of those shows is wonderful. Someone will discover them one day, regardless of whether they were canceled before their creative prime. In the future, discovering little TV gems will be like

BURESS: CINDY ORD/GETTY IMAGES. MURDOCH: JASON KEMPIN/GETTY IMAGES. ARQUETTE: JOHN SHEARER/INVISION/AP. TRUMP: KENA BETANCUR/AFP/GETTY IMAGES. *MASTER*: K.C. BAILEY/NETFLIX. *FRESH*: ABC/VIVIAN ZINK. *ROBOT*: CHRISTOPHER SAUNDERS/USA NETWORK. NEUSTADTER: COURTESY OF SUBJECT. ZAMOT: JASON SHALTZ/COURTESY OF SUBJECT. WILLIAMS: JUSTIN STEPHENS/NBC.

5 BIGGEST HOLLYWOOD DEALS OF THE PAST 5 YEARS

1. $67.2 BILLION
AT&T Buys DirecTV (2015) The phone company already had U-verse but became a major TV provider with the satellite service. The company boasts a combined 25 million U.S. subscribers.

2. $31.5 BILLION
Comcast Buys NBCUniversal (2011) The cable giant took its stake of NBCU to 51 percent, while General Electric held 49 percent. Two years later, Comcast paid another $16.7 billion for the rest of NBCU.

3. $4.1 BILLION
Walt Disney Co. Buys Lucasfilm (2012) Lucas properties (*Star Wars*, *Indiana Jones*) came with the San Francisco-based company, which led to *Force Awakens* (Dec. 18).

4. $2.9 BILLION
Access Industries Buys Warner Music Group (2011) Len Blavatnik's company bested bidders Ron Burkle, Sony, Universal Music and others for the troubled firm after its stock plunged 70 percent in four years.

5. $2.6 BILLION
Dalian Wanda Group Buys AMC Entertainment (2012) Through deals like this, the Chinese firm has become the world's largest operator of movie theaters, with roughly 7,300 screens globally.

Source: PricewaterhouseCoopers



From left, *Master of None*, *Fresh Off the Boat* and *Mr. Robot*.

discovering great bands you'd never heard of and now want to share with all your friends.

For every disheartening "never heard of it" moment, there seems to be a heartwarming, zeitgeist-y counter moment. This summer, it was USA's *Mr. Robot*, a series that proved that living in the Too Much TV era didn't mean you'd already seen everything. Visually daring and freshly told, the show offered new twists on old tropes and featured an Emmy-worthy performance from star Rami Malek. Hell yes to still being surprised. (By the way, as the revamped *THR*'s first issue came out five years ago, I was busy tracking a tiny show over on poor, ignored PBS called — what was it now? — oh, right, *Downton Abbey*.)

Meanwhile, the struggle for broadcast networks these days is real. How many of them wish they had a time machine so they could travel back to 2010 and make the changes necessary to not be dysfunctional dinosaurs in 2015? That's a trick question — the answer is "probably none"; they don't do change well in broadcast television and, well, the results are kind of disturbing. Unless you really like to write about failure a lot (who, me?).

That said, given the cable explosion, the advent of streaming and the changes in how people watch stuff, you can put a nice "we're still here" spin on broadcast networks. Especially worthy of our admiration are triumphs like Fox's *Empire* and the well-oiled machine that is CBS.

Another thing to celebrate these days is recent improvement (however late) in diversity on the small screen. Today, a powerful African-American showrunner like Shonda Rhimes can influence an entire network (ABC), and excellent shows like *Black-ish* and *Fresh Off the Boat* are considered essential viewing for many TV lovers. At Amazon, *Transparent* explores issues of gender and sexuality with a new sophistication that surpasses even the best of independent cinema.

That brings us to perhaps the most significant development over these past five years: Netflix, Amazon and Hulu getting in on the business. They weren't making TV five years ago; these days, we look to them almost as magicians pulling high-quality shows out of a hat. While none of them yet has the consistency of either HBO or FX, all have found great shows created elsewhere and made them available, and all of them have created original, game-changing series of their own. Netflix's *Orange Is the New Black* has made an even bigger splash than the site's poster-series, *House of Cards*. A deal with Marvel was a coup, as was letting Aziz Ansari create *Master of None* (a move that mirrors what FX did with Louie C.K.). Hulu, meanwhile, has given us one of the best of all recent shows in Jason Reitman's *Casual*.

We're living in amazing times, indeed. And the change is still underway. Strap yourselves in.

• THE FIRST HATCHED, HITCHED, HIRED •

A Father Who Loved the First Baby in *THR*

Gracie Loscalzo is now 5 and lost her dad, John Loscalzo, in April of this year. Says his widow: 'I'm not tortured. F— being miserable'





Scott and Lauren Levy Neustadter with their son, Michael Braden, age 3

Five years after his daughter Gracie's birth was announced on THR*'s inaugural HHH page, John Loscalzo, CBS Local director of music and a 30-plus-year music industry veteran, died April 1, 2015, of a pulmonary embolism. He was 52. His wife of 23 years, Pandora director of artist and music industry communications Tracy Zamot, remembers him here.*

I'd been with John since I was 20 years old. He'd dated a friend of mine but they'd broken up, and I saw him at a show and he asked me for my number. He said he'd never forget the dirty look I gave him as I was writing it down. We were together for 26 years, but when Gracie was born, it was like we were 15, we were so giddy. We loved being parents so much. He and Gracie used to do radio shows that he would record, and she *loved* it. I still haven't been able to turn on the computer and listen to them.

He was so passionate about radio. Part of him was really shy in person, so the microphone suited him. He famously fired Rick Rubin from WNYU for something stupid like not showing up. John was very focused.

He was my biggest fan, and he was so proud of my job at Pandora. It's been a huge part of my survival.

Gracie and I talk about him a lot. She remembers that his favorite color was purple and that he took her for cookie dates and hot cocoa. But she was so little when he died that I'll have to give her the memories.

When we went to the hospital, I grabbed his wallet and his eyeglasses. When I finally looked in his wallet after he died, I found the old dry-cleaner slip with my phone number on it from all those years ago. He still carried it around with him.

I'm a publicist from New York, so the first things I did were get obituaries together and call a shrink. A friend recommended an amazing nonprofit called A Caring Hand for people who have suffered sudden loss. It's an 11-week program, we go for two to three hours every week, and Gracie's in a group with kids her age. They got free tickets to the Big Apple Circus.

I'm doing OK. What's my other option? I'm sad and I miss him every day, but I'm not tortured. F— being miserable! He wouldn't want me to be. Gracie pulls the same faces he did, she smiles like him, we tell his jokes. She's a very happy kid. And we're going to the circus tomorrow.

— AS TOLD TO JEM ASWAD

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HALLE BERRY & SIDNEY POITIER
Photographed by Peggy Sirota on Dec. 10, 2010

"Poitier comes from an era where he's just so gracious and willing — 'Where do you want me, how do you want me?' " says Sirota, who shot this pairing for *THR*'s Legends Issue. Berry, meanwhile, "was just excited to be with him and experience the shoot. He comes in, they do their thing together, there's an electricity between them and then he walks off set and everybody was like, 'Wow! That was cool!' "

A Lens Into Hollywood

Five years, 2,500 shoots. A look at just a few of *THR*'s favorite photographic hits — and the stories behind each one of them



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OPRAH WINFREY

Photographed by Joe Pugliese on Dec. 10, 2012

Pugliese was supposed to get only one hour, and the entire photo shoot for the Rule Breakers Issue was to take place in Oprah's guesthouse. But then Oprah big-footed her publicist and took *THR* on a tour of her Montecito, Calif., property. "She said, 'Let's go down to this bridge, it's my favorite place, a very reflective place,' " recalls Pugliese. "She's pretty over-the-top and effusive on her magazine covers, but she did not mind when I suggested looking off-camera for a shot, having a quiet moment. I have a shot of her closing her eyes."

KEVIN SPACEY
Photographed by Miller Mobley on May 11, 2013

"I brought the laptop and showed a few of the pictures we had done," says Mobley. "He immediately got into the shoot and started performing for my camera, giving me different looks and trying stuff with his hands. He knows how to take a photograph. And he wrote me a thank-you letter — that's a rare thing."



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JENNIFER LOPEZ
Photographed by Art Streiber on March 6, 2013

"I pitched this idea of these guys measuring and fitting her, to show it's a process," says Streiber, working on *THR*'s Power Stylists Issue. "All the people in the shot"— including Lopez's stylists Mariel Haenn and Rob Zangardi, along with a real seamstress brought in for the shoot — "needed direction, except Jennifer. She doesn't need any direction; she knows how to look great. But I'm really concentrating on the other people in the photograph who don't know how to pose and are nervous because they aren't used to being photographed."

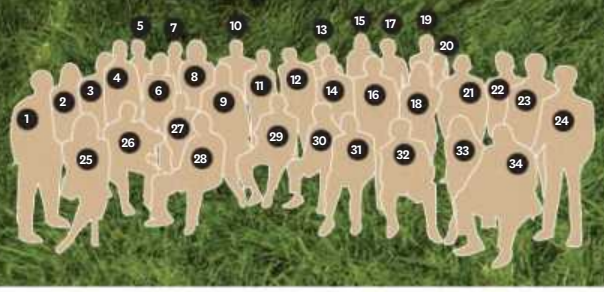


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THE PRODUCERS

Photographed by Joe Pugliese on Feb. 19, 2014

"The hardest part was getting them to take the photo," says Pugliese of his group shot for *THR*'s Oscar Issue of 34 Academy Award-winning or nominated producers — including Brian Grazer, Sherry Lansing, Jon Landau and Mel Gibson — at Robert Evans' Beverly Hills home. "It was a picnic on the lawn, a class reunion. You can't just say, 'Mr. Gibson, please turn the other way.' "



1. Landau **2.** Robbie Brenner **3.** Ron Yerxa **4.** Jonathan Gordon **5.** Nicolas Chartier **6.** Donna Gigliotti **7.** Richard Suckle **8.** Bill Pohlad **9.** Emma Tillinger Koskoff **10.** Michael Phillips **11.** Frank Marshall **12.** Irwin Winkler **13.** Stanley R. Jaffe **14.** Mike Medavoy **15.** Rachel Winter **16.** Arnold Kopelson **17.** Jason Reitman **18.** Stacey Sher **19.** Ivan Reitman **20.** Dan Jinks **21.** Reginald Hudlin **22.** Mark Johnson **23.** Gibson **24.** Grazer **25.** Lansing **26.** Albert Berger **27.** Alan Ladd Jr. **28.** Evans **29.** Albert S. Ruddy **30.** Fred Roos **31.** Walter Mirisch **32.** Lawrence Bender **33.** Diana Ossana **34.** Quincy Jones



FOR A LOOK BACK AT THE EARLY DAYS OF THE HOLLYWOOD REPORTER'S RELAUNCH, GO TO THR.COM OR THR.COM/IPAD.

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BRYAN CRANSTON
Photographed by Wesley Mann on May 6, 2012

"The moment we handed [the hat] to Cranston, he instantly entered into the character of his *Breaking Bad* alter ego" recalls Mann. "My instinct was to just give him room to breathe."



MELISSA MCCARTHY
Photographed by Mary Rozzi on Sept. 23, 2011

"I wanted to have fun with her and have things comes naturally," says Rozzi of the shoot, which came a few days after the Emmys. "I wanted to capture her beauty as well as her sense of humor."



CHANNING TATUM
Photographed by Brian Bowen Smith on Sept. 12, 2014

Says Smith, "I knew he could dance, so I thought it would be interesting if we lagged the shutter and did some ghosting."



MICK JAGGER
Photographed by Joe Pugliese on Nov. 25, 2013

Jagger had last-minute concerns about the shoot, but Pugliese soothed his fears. "We played Aretha very loud — he got into it," he says.

PHOTOGRAPHED BY First Lastname



CHRISTINA HENDRICKS
Photographed by Joe Pugliese on June 1, 2012

"I wanted her to be on the road, driving on Mulholland, but we ended up shooting in this terrible, generic parking lot with Toyotas next to the Jaguar," recalls Pugliese. "We really had to crop in, but we let her shine. You really don't need much when you're photographing Christina Hendricks."

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RYAN O'NEAL AND ALI MACGRAW

Photographed by Austin Hargrave on June 18, 2014

"Ryan and Ali hadn't seen each other in a long time," says Hargrave of the reunion of the stars of 1970's *Love Story*, shot for *THR*'s Favorite Movies issue. "But it was clear they had a connection and picked up right where they left off. It felt special. It was a beautiful evening in Malibu – every photographer's favorite hour of the day – and I just wanted to capture the warmth of their friendship after all these years."



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BRAD PITT

Photographed by Frank W. Ockenfels 3 on Jan. 20, 2012

Ockenfels shot Pitt with an old passport camera that allowed him to take four pictures on one piece of Polaroid. "The awkwardness of the camera takes people off guard, and the subject becomes less aware and more open," he explains. "Pitt was very quiet at first. He had hurt his leg and was moving a bit slow. But he was open to whatever I asked of him."



LUPITA NYONG'O
Photographed by Miller Mobley on Sept. 6, 2013

"It was pretty hectic," says Mobley, working on a *12 Years a Slave* cover shoot. "We were confined to a small room. I set off the fire alarm by using one of my smoke machines – not a good moment when security comes running to a photo shoot to say the fire trucks are on the way. But I played the celebrity card and told them what the shoot was."



THE PARAMOUNT LEGENDS
Photographed by Joe Pugliese on Dec. 7, 2010

"It was just a handful of issues into the weekly, and it was all unproven ground," says Pugliese of his group shot of (from left) Frank Mancuso, Robert Evans, Brad Grey, Sumner Redstone and Jonathan Dolgen. "But that's what *THR* has done best: getting this archive of great people hanging out together for a special moment. With moguls like these, they've had very long careers, and they won't be with us forever."



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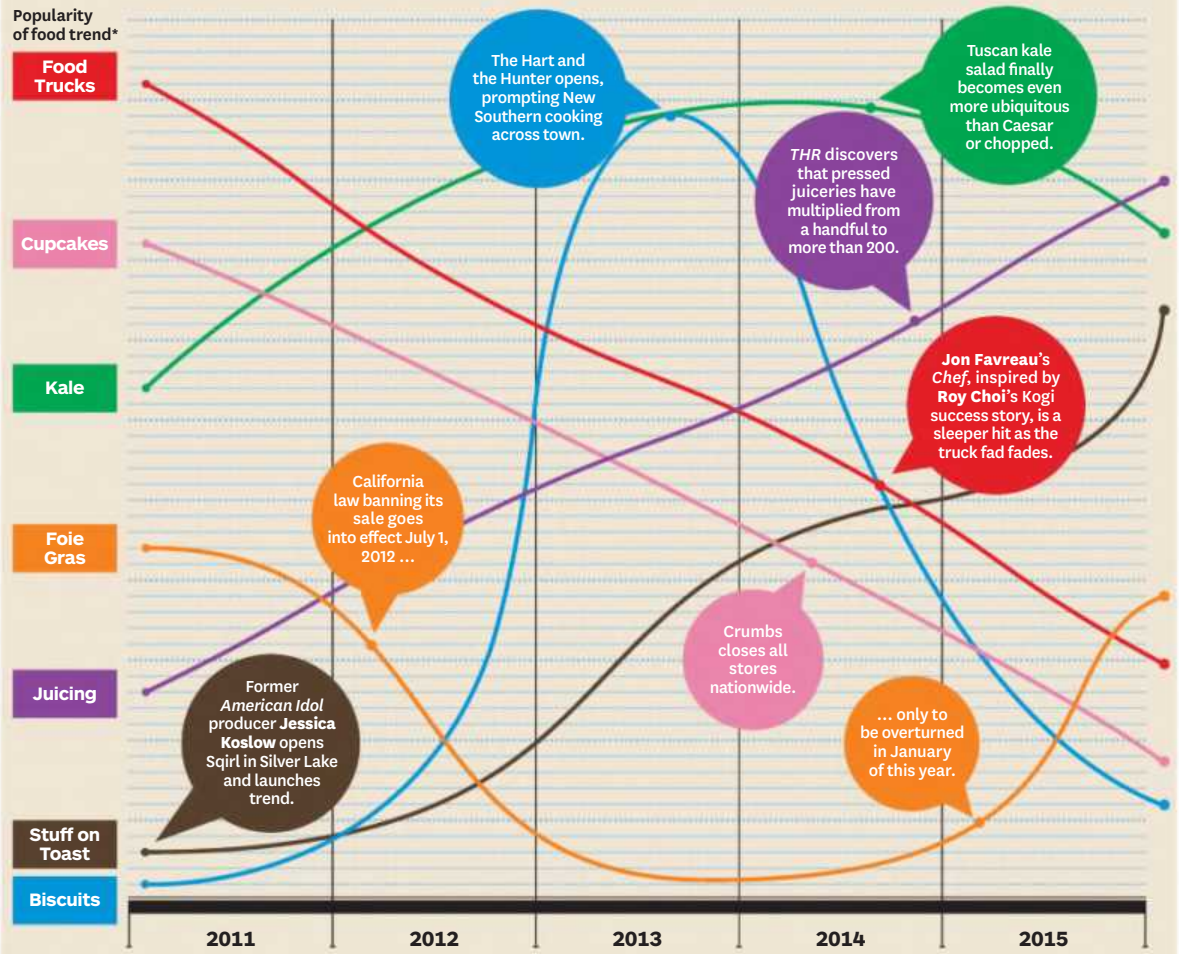
Hollywood Off-Duty, Then and Now

Five years ago, you ate Atkins, took guilt-free showers and thought Tesla was a measurement in physics. Today, real estate boils over, El Nino looms and vegans duke it out with paleo-adherents, as *THR* revisits the rapid acceleration and eradication of L.A. trends

What a difference five years makes. Silicon Beach has grown as fast as Broad Beach has eroded, Teslas are the conscientious car of choice over Priuses, and "frozen actress face" (a by-product of too much Botox) has given way to "resting bitch face" (not smiling on Instagram). Selfies have replaced autographs, the gay wedding industry is flourishing and foreign money has flooded the town, creating a Riyadh on Rodeo Drive and feeding a spec development spree. An arms race has been underway among such mega developers as **Nile Niami**, who is building what The Agency's **Blair Chang** describes as "the craziest, most over-the-top $500 million house L.A. has ever seen." Tourism is booming, with 6 million visitors to Beverly Hills in 2014, a 24 percent uptick over 2007. "The Internet, Hollywood and fashion have propelled L.A. to another place," says Rodeo Drive real estate agent **Jay Luchs**. "People from all around the globe are moving here. And the weather everywhere else has gotten so bad, while shopping here just keeps getting better and better."

WHAT THE TOWN LOVED TO EAT: 2010-2015

Tuna tartare in the '80s, chocolate lava cake in the '90s, quinoa bowls in the aughts: Hollywood's story, or at least its appetite, can be revealed by the rise and fall of its local food fixations. And the frenetic fads of the past half-decade — which swing wildly from the healthy (the juicing craze, kale mania) to the hedonistic (the return of foie gras, an explosion of biscuits) — are, perhaps all too fittingly, almost impossible to digest. — GARY BAUM



*Popularity of food trends determined by analysis of *THR* food coverage from 2010 to 2015.



What's gone away since 2010 (only some of which will be missed)


Aidikoff Screening Room


Ammo



Atkins diet

ILLUSTRATIONS BY Melinda Josie

STREETS: GOOGLE EARTH; BROAD: BENNY CHAN/COURTESY OF THE BROAD AND DILLER SCOFIDIO + RENFRO; OUTDOOR: JEAN RANDAZZO/COURTESY OF OLIVER M. FURTH; PET: COURTESY OF KISHAN I PERERA; ELEVON: JEFF GRANBERY/COURTESY OF ELEVON; BAR: SFA DESIGNS; AIDIKOFF: CINDY CARPIEN/NPR; AMMO: COURTESY OF SUBJECT; ATKINS: JUSTIN SULLIVAN/GETTY IMAGES; BLACKBERRY: AP PHOTO/MANESH KUMAR A; BUST: COURTESY OF ELEVON; BAR: SFA DESIGNS; AIDIKOFF: CINDY CARPIEN/NPR; AMMO: COURTESY OF SUBJECT; ATKINS: JUSTIN SULLIVAN/GETTY IMAGES; BLACKBERRY: AP PHOTO/MANESH KUMAR A; BUST: CAMERA: GAVIN ROBERTS/MAGFORMAT MAGAZINE VIA GETTY IMAGES; CAMPANILE: STROEMSDOERFER/ZUMA PRESS/NEWSCOM; CHAVA: JACQUI WONG/ADMEDIA/NEWSCOM; CLEAVAGE: JASON KEMPIN/GETTY IMAGES FOR IMG.

IF ONLY I'D BOUGHT THAT HOUSE FIVE YEARS AGO! The rise ... and rise of L.A. real estate as shown by high sales

Downtown L.A.	Santa Monica	Beverly Hills	Playa Vista	Pacific Palisades	Los Feliz
$575K 2010	$7.7M 2010	$23.5M 2010	$1.25M 2010	$10.75M 2010	$4.9M 2010
$2.5M 2015	$23M 2015	$47.85M 2015	$2.44M 2015	$22M 2015	$11M 2015

THE "CROWN" OF BIRD STREETS



BEVERLY HILLS' BIRD STREETS: 'A CLUSTERF—!'

What's happened to the celebrity enclave since *THR* last checked in 2011 BY PAULINE O'CONNOR

Five years ago, the housing market in the hilly enclave above the Sunset Strip was on the ascent. Among the notable sales was a four-bedroom contemporary on famed Blue Jay Way that billionaire philanthropist **Ted Waitt** acquired from producer **Megan Ellison** in 2011 for $11.5 million. Since then, values have soared ever higher: This September, Waitt put the property back on the market with an asking price of $20 million. Another development: "Shovel-ready" has become an increasingly common term in Bird Streets real estate listings. Recent teardown targets include the 10,000-square-foot Oriole Way mansion that equity fund founder **Alex Soltani** acquired in January for $32 million from **Dr. Dre** (who'd purchased it for $15.4 million in 2011) and the four-bedroom traditional on Warbler Place that comic book mogul **Stan Lee** now is offering for a $3.8 million asking price. In 2012, a sculptural villa designed by Mexican architect **Ricardo Legoretta** for **Ricardo Montalban** was razed to make way for an 18,000-square-foot spec designed by gigamansion specialist **Paul McClean** — which broke neighborhood sales records at $39 million. Will the Bird Streets' popularity bring about its downfall? Though longtime stalwarts **Leonardo DiCaprio** and **Keanu Reeves** remain, other A-listers such as **Jodie Foster**, **Tobey Maguire** and **Christina Aguilera** have flown the coop. Former resident **Nick Offerman** has said: "We could never get sick of this place, but the neighborhood has turned into a clusterf—."

Price per square foot is up 30 percent

In 2011, the most desirable properties in the neighborhood were commanding more than $2,000 per square foot. Now, $3,000 per square foot is not unheard of.

Number of properties on the market

In 2011, there were 15 houses on the market ranging in price from $1.25 million to $18 million. Currently, there are 22 properties for sale, ranging in price from $1.975 million to $33 million. Seven of the listings today are described as either "shovel-ready" or a "development opportunity."

Rise in spec development

The profit potential has lured spec developers to the chagrin of longtime residents. "Construction is out of control," says showrunner **Jenny Bicks**, one of the co-founders of the nabe's Doheny Dining Club with her husband, producer **Adam Peck**. "People are building $30 million hillside monsters."

Building McMansions — underground!

Some developers have been ignoring 2011 anti-mansionization laws and digging into hillsides to make multiple subterranean levels, referred to euphemistically as "basements." Since a 2014 limit on excavations, they've been using plumbers' vans instead of trucks to secretly transport dirt out.

5 Design Trends Now (Turn Over the Hourglass!)

Blink and you'll miss the new looks pervading L.A. at home and work as the city becomes an aesthetic capital BY MARK MORRISON



◄ PERFORATED BUILDINGS

In the wake of **Frank Gehry**'s rippling steel Walt Disney Concert Hall, architects are skinning buildings to allow in sunlight and air. See: The Broad museum; the new parking structure of the Wallis Annenberg Center for the Performing Arts in Beverly Hills.

► INDOOR-OUTDOOR LIVING TO THE MAX

"Bringing the pool indoors, and indoor furniture outdoors gives continuity," says designer **Bradley Bayou**. **Oliver Furth** (client: UTA's **Jim Berkus**) has installed chandeliers, TVs, antique fireplaces, sofas and heated floors in his outdoor spaces.





◄ POSH PET AMENITIES

Decorator **Kishani Perera** says, "People are adding luxe built-in food bowl areas" and ceramic-tiled doggie showers to laundry rooms. Perera added one to the $5.25M house bought by **Christopher Meloni**: "I've also done raised ones so you don't break your back washing your dog."

► SILICON CAMPUSES

"Clients are asking to design workplaces that feel like home," says architect **Steve Ehrlich**. His Elevon at Campus El Segundo is a Silicon Beach compound of 15 buildings with fire pits and bocce ball. Opened in July, it houses digital studios and the L.A. Lakers' new training facility.





◄ PIMPED-OUT BARS

Home bars have gone way more upmarket, with exotic-stone counters, handblown mirrored walls and wine on tap. SFA Design's **Kara Smith** made **Denise Richards**' Hidden Hills living room into a lounge with acustom crystal bar, backlit onyx fireplace and tufted leather banquette.


BlackBerrys



Blockbuster



Cameras, non-smartphone


Campanile



Chaya Brasserie (Robertson)


Cleavage, over-the-top

Why I...

Hollywood's power players revisit their transportation and tech decisions since 2010



... INVESTED IN UBER BY TROY CARTER

Six months ago I ordered an UberX from Palo Alto and an elderly woman picked me up. During our ride she explained that Uber has given her the freedom to supplement her fixed retirement income, something that wasn't an option for her before. That ride crystallized for me how transformative Uber has been since it launched in 2010 in San Francisco. I don't think anyone could have predicted that Uber would now be worth close to $100 billion, but I believe it could become one of the most important companies in the world. As an investor, I initially had questions about Uber's long-term potential given the pushback the company was getting from the San Francisco taxi industry, but CEO **Travis Kalanick** explained that someday Uber wouldn't just move people, it would become a global logistics platform with the ability to move things. The sky's the limit for how far this company will go, and if **Elon Musk** gets us to Mars, Travis will have Uber there upon our arrival.

Atom Factory CEO Carter manages John Legend and other artists.

... DRIVE A TESLA BY JON FAVREAU



I signed up for my Tesla Model S — the one I still drive — around the time we were filming the *Iron Man* movies. **Elon Musk** has been a friend of the *Iron Man* family from the beginning. He was somebody that **Robert Downey Jr.** and I talked with to help research the original film. He even had a cameo in *Iron Man 2*, and he let us film at SpaceX — the Hammer Industry scenes were shot there. This was all before the Tesla Model S was on the road or the rocket program was fully online. Elon is a fascinating guy. We met at a time when we were still figuring out how we fit into our respective industries. When he told me about the Model S, I thought it was very ambitious. At the time, people in Hollywood were trying to embrace alternative-fuel cars. The Prius was ubiquitous, but because of its size and design, it didn't fit the needs of everybody. The Model S fulfills the desire for a luxury vehicle that a lot of people in Hollywood want; it became people's primary mode of transportation. I placed an order for my Model S after I was taken for a test drive at the unveiling of the prototype. It was impressive even then. Elon makes cars that are fast but are also very safe and extremely well designed. I wasn't in the market for an electric car when I got my Tesla. I'm so glad that I made the leap.

Favreau is director of Disney's The Jungle Book *and executive producer of MTV's* The Shannara Chronicles.

... RIDE THE L.A. METRO (TO JUDD APATOW'S DISBELIEF) BY BRENT WHITE

I'm excited about the new Expo line that will go to Santa Monica because it goes by Sony and **Judd Apatow**'s offices, the "Apatower" on Pico Boulevard. The next time I work for Judd, I may abandon the car and take the Metro. He and **Adam McKay** are surprised that I use the Metro. I'll say, "I went and saw a show at the Ace Hotel and took the Metro." And they'll say, "You took the what?" My wife and I take it to go to the Chinese Theatre, the Egyptian or ArcLight. Parking is expensive, and it gets us walking more. There's a certain colorful element you rub up against on the subway — people going to Staples Center for a show or game, or the L.A. Coliseum during these new music festivals. I've even taken the Metro home from LAX! It's tricky. There's a bus and you have to change lines twice. There's a famous subway sequence in the original *Ghostbusters*, and there's a great subway sequence in the new *Ghostbusters*, too. They built it on a soundstage so we could have total control — but it looks and feels just like a real subway.



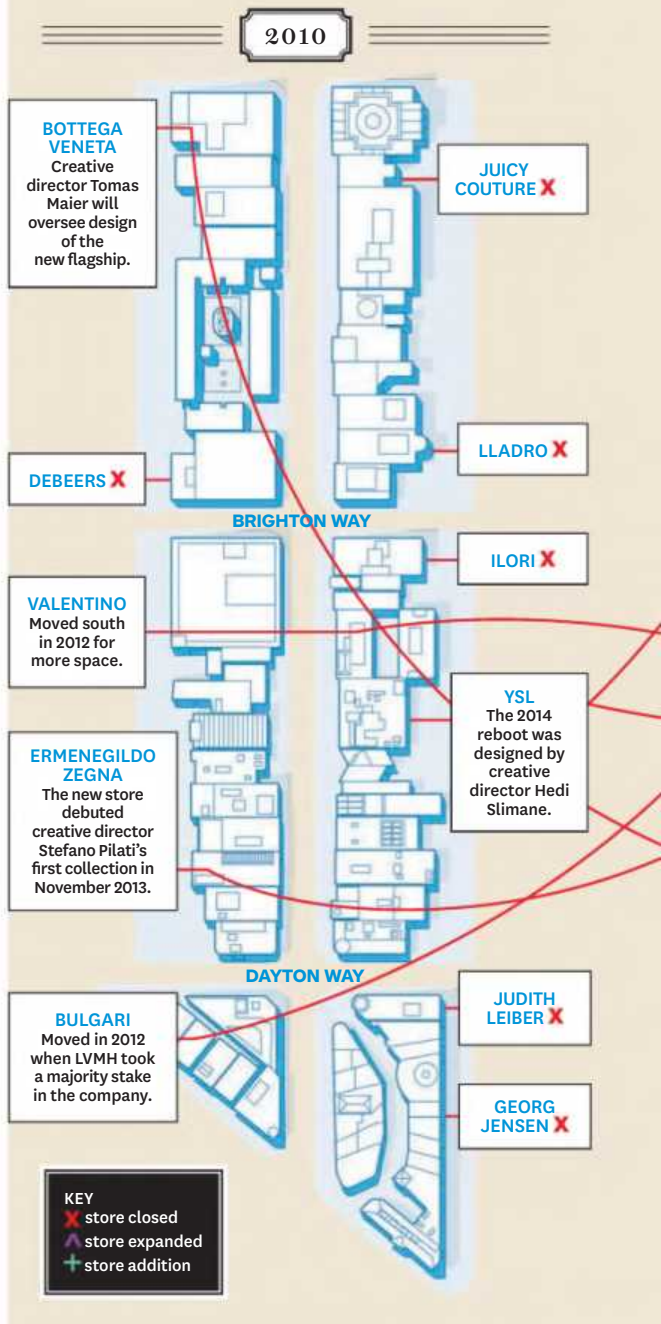
White has been an editor for Apatow since Freaks and Geeks *and is currently editing* Ghostbusters, *directed by Paul Feig.*



THE RODEO DRIVE SHUFFLE

by Merle Ginsberg

From seven vacancies in 2010 to none in 2015, with rents doubling from $450 per square foot to $900, there's no question that Rodeo Drive is rocking. What happened in five years? "European brands decided that making L.A. their second or third location in the U.S. [after NYC and Las Vegas] was an absolute necessity," says **Jay Luchs**, whose NGKF firm brokers high-figure deals for luxury brands jostling for space on Rodeo. Lanvin arrived in 2010, followed by Celine, Dsquared and a Saint Laurent men's store. Hermes,




Dial-up Internet


"Frozen actress face"



Green grass

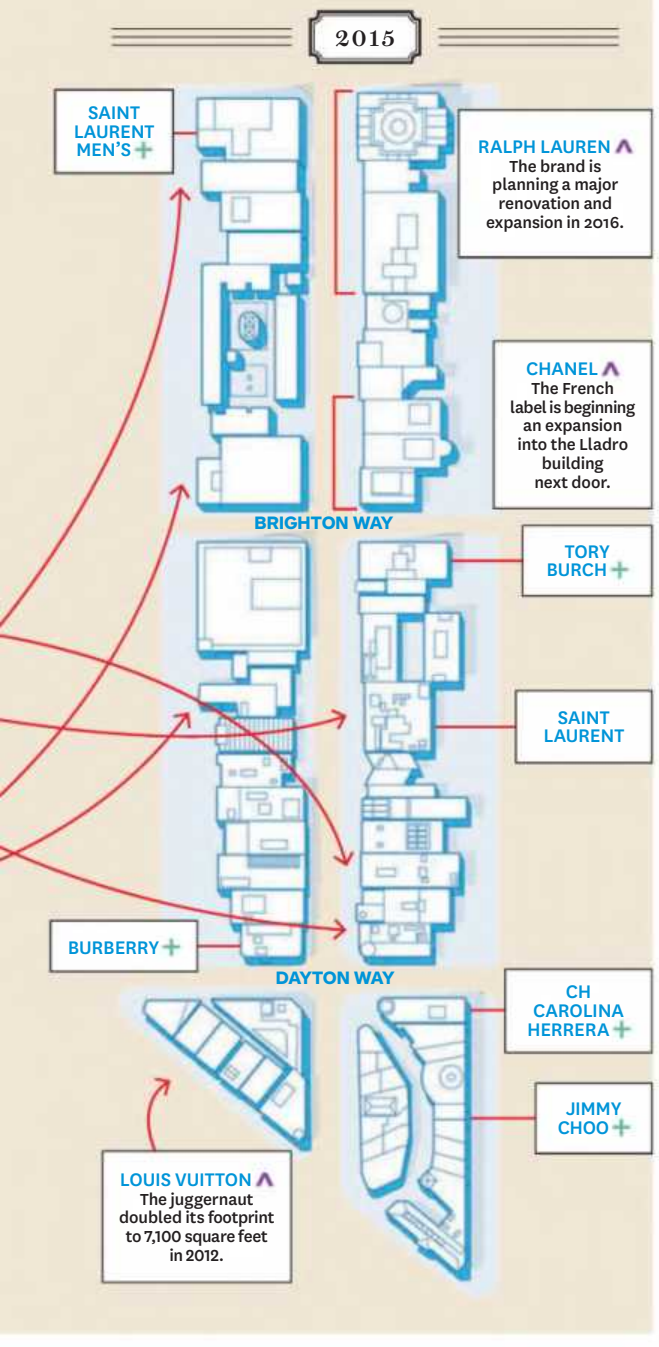

House of Blues


Junior's


Kate Mantilini

MAP ILLUSTRATION BY Remie Geoffroi

Chanel and Louis Vuitton purchased their buildings as permanent homes for $75 million, $120 million and $85 million, respectively. "Rodeo is now the most famous of the world's luxury streets," adds Luchs. "To be a big player, you have to have a Rodeo store." Changes are afoot in the foot traffic, too, as wealthy Chinese, European, Middle Eastern and Russian tourists have given way to — surprise! — Americans, says **Julie Wagner**, CEO of Beverly Hills Visitors Bureau. "Russia isn't in our top 10 anymore. China is strong, but we've seen a decline." With global travel down 12 percent, and domestic up 7 percent this year, "New York is our biggest market, then San Francisco," says Wagner. "Local is the biggest comeback, then Chinese and Saudis." That shopper scooping up $7,500 Chanel bags? They just might be from Orange County — or six blocks away.





How Faces Look Better Now Than Then



In half a decade, a sea change in plastic surgery (from 'pull, peel and puff' to 'refresh, restore and rejuvenate') has doctors taking up to eight hours for subtler, more multifaceted face-lifts; using, not discarding, a patient's own fat for plumping wrinkles; and overall 'putting things back the way they were,' says Beverly Hills surgeon Lawrence Koplin

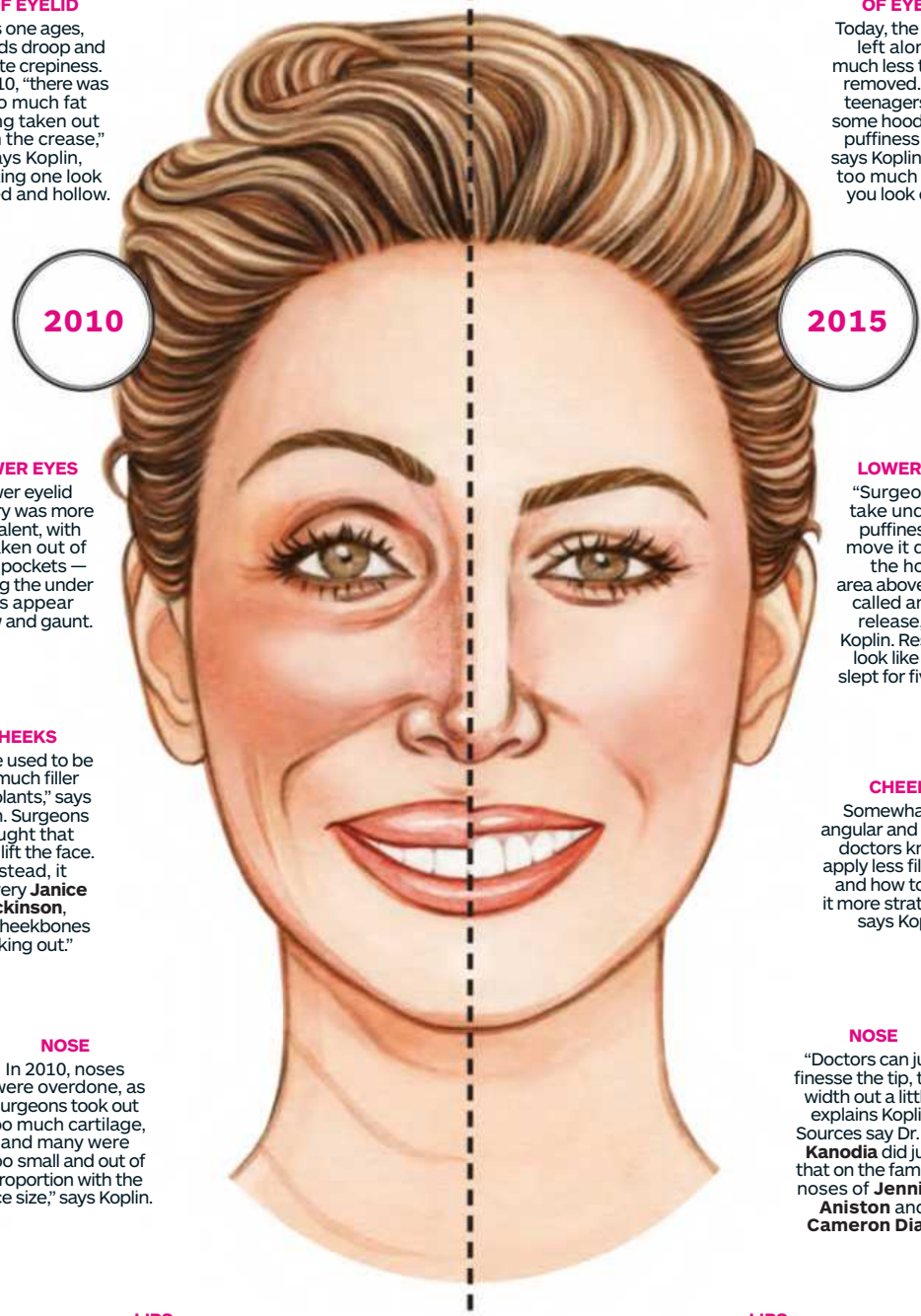
ILLUSTRATION BY HELEN GREEN

BROW-LIFT
Back in 2010, brow-lift procedures "pulled up the forehead, leaving the brows too high on the face and the eyes higher than they should be," says Koplin. "It was a dead giveaway for aging."

BROW-LIFT
Surgeons no longer perform this surgery — a little Botox suffices — and to avoid a frozen face (or "frozen actress face," as referred to below), they won't even Botox every line.

UPPER PART OF EYELID
As one ages, eyelids droop and create crepiness. In 2010, "there was too much fat being taken out from the crease," says Koplin, making one look scared and hollow.

UPPER PART OF EYELID
Today, the lids are left alone or much less tissue is removed. "Even teenagers have some hooding and puffiness here!" says Koplin. "Doing too much makes you look older."



LOWER EYES
Lower eyelid surgery was more prevalent, with fat taken out of puffy pockets — making the under eyes appear hollow and gaunt.

LOWER EYES
"Surgeons can take under-eye puffiness and move it down to the hollow area above cheeks, called an arcus release," says Koplin. Result: You look like you've slept for five years.

CHEEKS
"There used to be too much filler or implants," says Koplin. Surgeons thought that would lift the face. "Instead, it was very **Janice Dickinson**, with cheekbones sticking out."

CHEEKS
Somewhat less angular and full; now doctors know to apply less filler here, and how to apply it more strategically, says Koplin.

NOSE
In 2010, noses "were overdone, as surgeons took out too much cartilage, and many were too small and out of proportion with the face size," says Koplin.

NOSE
"Doctors can just finesse the tip, take width out a little," explains Koplin. Sources say Dr. **Raj Kanodia** did just that on the famous noses of **Jennifer Aniston** and **Cameron Diaz**.

LIPS
Trout pout may have peaked in 2010, but "doctors were still overfilling the upper lip rim, as that area receded with aging," says Koplin. The effect was a stiff and too-full upper lip.

LIPS
These days, lips are "much more natural," says Koplin. "Doctors will only inject to make them symmetrical and to be in proportion with the eyes and nose." —M.G.


Lincoln Town Cars to LAX


McMansions (per ordinance)



Northwest Airlines



Thomas Guide


Trout pout (Kylie Jenner aside)


Wheat gluten

INTERNET: STEVE OUTRAM/OCEAN/CORBIS. FOX: JOE SCARNICI/GETTY IMAGES FOR BLACKBERRY. GRASS: GAVIN HELLIER/ROBERTHARDING/CORBIS. BLUES: ARAYA DIAZ/GETTY IMAGES. MANTILINI: COURTESY OF SUBJECT. LINCOLN: CHRIS HONDROS/GETTY IMAGES. MANSION: CARLOS CHAVEZ/LOS ANGELES TIMES VIA GETTY IMAGES. AIRLINES: DAVID MCNEW/GETTY IMAGES. GUIDE: PR NEWSWIRE/NEWSCOM. STODDEN: BECK STARR/WIREIMAGE. GLUTEN: AP PHOTO/CHARLIE RIEDEL.

THE ACTRESSES ROUNDTABLE

BY STEPHEN GALLOWAY PHOTOGRAPHED BY MILLER MOBLEY

For *THR*'s supersized discussion, these eight top stars of awards season — regardless of age or acquaintance — found themselves in a frank, funny conversation about everything from sex scenes, to the pay gap and the price of speaking out. Says Jennifer Lawrence: 'There's always a backlash'





"If a woman is determined, she will get what she wants because we are very determined creatures," says Rampling (far left). She was photographed with (from left) Mulligan, Lawrence, Fonda, Larson, Winslet, Blanchett and Mirren on Nov. 14 at Line 204 Studios in Los Angeles.

Styling by
CAROL MCCOLGIN
On Rampling: Givenchy coat dress. On Mulligan: Valentino blouse, Roksanda pants, Kurt Geiger shoes, Jennifer Meyer necklace and earrings. On Lawrence: Cushnie et Ochs jumpsuit, Dior coat, Jimmy Choo shoes, Jennifer Meyer necklace, earrings and stacked rings. On Fonda: Lanvin top, Stella McCartney pants, Jimmy Choo shoes, David Webb earrings and cocktail ring. On Larson: Altuzarra blouse, jacket and trousers, Kurt Geiger shoes. On Winslet: Roland Mouret dress, Gianvito Rossi shoes. On Blanchett: Mugler jumpsuit. On Mirren: Narciso Rodriguez dress, Pedro Garcia shoes, Irene Neuwirth ring.

WHEN EIGHT OF THE world's most accomplished performers gathered in one place on Nov. 14 for *THR*'s annual Actress Roundtable, you might have expected some backstage drama. Sure, there was a slight kerfuffle over whether their stylists should be allowed on-set, and then there was a major case of hunger pangs when new mom Carey Mulligan, 30, and newly-in-from-China Jennifer Lawrence, 25, both had to wolf down bananas before the shoot. But other than that, it was a lovefest as the two actresses joined Cate Blanchett (*Carol*, *Truth*), 46; Jane Fonda (*Youth*), 77; Brie Larson (*Room*), 26; Helen Mirren (*Trumbo*, *Woman in Gold*), 70; Charlotte Rampling (*45 Years*), 69; and Kate Winslet (*Steve Jobs*), 40, in a discussion that ranged from the pay gap between men and women to the other careers these actresses might have chosen to — yes — how to pee on film.



"I wasn't a perfect package of one thing," says Larson. "I wasn't pretty enough to play the popular girl, I wasn't mousy enough to be the mousy girl, so I never fit in."

I'll start with a simple question. Why do you act?

LARSON That's not a simple question. (*Laughter.*)

LAWRENCE Because I have to.

RAMPLING It's all I can do, I think.

MIRREN I became an actress because I discovered the world of the imagination when I was about 14 or so and the concept that you could engage in this amazing world of storytelling. I saw a production of *Hamlet*, and I didn't know Hamlet died in the end.

BLANCHETT He does? Shit.

LAWRENCE Who's Hamlet?

BLANCHETT It's a bit like asking why you love somebody. But for me, it's a vocation, and in the end, I feel like I didn't choose it. It chose me. All those out-of-work actors will probably tell me to shut up — and I'll have to commit ritual suicide — but I'm always trying to not do it, to be honest. And then you get a call from Martin Scorsese or Todd Haynes, and you get drawn back into it.

WINSLET It can be lonely, actually, especially when you're younger. I remember those moments of going, "Wow, I'm doing this by myself." And what's interesting is: Who do you act for? I remember being asked that in a room with lots of really scary people, like Kenneth Branagh and Derek Jacobi. And everyone said a parent. Every single person.

BLANCHETT As a way of seeking approval? It's that whole thing, isn't it, that actors want to be liked? And that doesn't interest me at all. What I love about the theater is that you know who you're acting for: your audience. And the thing I find really hard in film is, you don't. The audience is invisible. And we're sitting there, hoping there's other people out there.

Jennifer, who do you act for?

LAWRENCE My agent. (*Laughter.*) If I hadn't found [acting], I would have never been able to make sense of all of these bizarre things we all had when we were kids. Why, if I think something, do I feel it? Before you're acting, that just makes you feel crazy.

BLANCHETT All those voices.

LAWRENCE [Once] I convinced my entire bus that we were being held up for ransom because I was reading about it and I was like, "This is real." I have an outlet, and now I understand what it is, otherwise I would have felt mentally insane. I really act for myself. I really love it. I don't think there's a way that you could handle these schedules, all of the actual work that goes into it, if you don't really, really love it.

FONDA I never wanted to be an actor. My dad was an actor, and he never brought joy home, so I didn't view it as something that I would want to do. But I got fired as a secretary, and then I started studying, and Lee Strasberg said I was talented, so I started doing it just to earn money. And it took me a long time to learn to love it. And what I loved was telling a story. I tried to avoid making plays or films that weren't telling a story that I felt was important. And what I discovered in the process is, it makes you more empathic because you have to enter someone else's reality and you learn to see through many other people's eyes.

LAWRENCE That is what acting is.

FONDA What's totally terrifying is that, unlike a musician who has a musical instrument, or a painter that's got a canvas and a brush, this is us. Our energy, our soul, our spirits. And it's so hard because it's so vulnerable. You're exposing everything.

Jane, if Strasberg hadn't liked you, what would you have done?

FONDA I probably would have become a landscape architect.

LARSON Oh, I quit many times. It was too hard. So I went back to college a couple of times to be a photographer, and then an interior designer, and then, at the real depths of it, I wanted to be an animal trainer. That was like a real low point —

SET DESIGN BY WARD ROBINSON/WOODEN LADDER. TAILOR: LAURA BASCI. STYLING ASSISTANTS: JANE CARLSON, JUDI QUE AND SIMONA SABO. FITTING ASSISTANTS: ROSA VALDEZ AND SUSANA TEJEDA. PRODUCTION ASSISTANTS: EVAN GONZALEZ, BRITTANY MEYERHARDT, PAIGE WINBURNE. LARSON: HAIR BY MAIRA ROSZAK AT STARWORKS ARTIST FOR L'OREAL PARIS. MAKEUP BY RACHEL GOODWIN. LAWRENCE: HAIR BY JENNY CHO FOR SUAVE PROFESSIONALS AT THE WALL GROUP. MAKEUP BY JILLIAN DEMPSEY.

TO HEAR WHAT THE ACTRESSES HAVE LEARNED FROM THEIR DIRECTORS, GO TO THR.COM.



Says Lawrence: "I really act for myself. I really love it. I don't think there's a way that you could handle these schedules, all of the actual work that goes into it, if you don't really, really love it."



"I'm always inspired by actresses who are older than me," says Winslet. "Because I know that person has lived so much more life than I have. There's a whole other toolbox."

BLANCHETT — for all you animal trainers out there.
LARSON I had started acting when I was 7, and I was always wrong. I would always get to the very end [of the audition process], but I wasn't a perfect package of one thing. I wasn't a cliche, and it always worked against me. I wasn't pretty enough to play the popular girl, I wasn't mousy enough to be the mousy girl, so I never fit in. And so I'd get close, but I never got anywhere, and it was really painful. And then there was a TV show that Toni Collette was starring in, and Toni Collette was my absolute hero. And when this role came, to play a girl who was struggling with identity and who was a little bit of everything, I thought: "Oh, this is what I was supposed to do. Everything's leading up to this moment." I was 18. I was like, "This is it." And I tested for it, and I didn't get it. And I was devastated.
MULLIGAN I remember when I did *The Seagull*, there's a line Nina says: "I'm a proper actress now, and when I think about my vocation, I'm not afraid of life." It's a way of dealing with life.

Are you ever afraid of acting?
MULLIGAN All the time. (*Laughter.*)
FONDA Totally!
MIRREN Of course, absolutely. It never stops. Younger actors say, "As you get older, as you've done it more, does the fear go?" Noooo. Sorry. It gets worse, actually.
LAWRENCE I'm always terrified before every movie because I haven't found her [the character], and I don't get it. [Without acting, I'd have] become a nurse.

LARSON I think you'd be a great nurse.
LAWRENCE Well, thank you.
LARSON I don't know if I'd let you put me under, but —
LAWRENCE No, no. I'm not good with math. You don't want me to deal with your Propofol.
WINSLET My dad was an actor, and my older sister is an actress, and so I very much remember thinking, "Well, of course I'll do that as well." But I never imagined myself as an actor who would be in films. I always only thought of myself being in a play or a musical and maybe the odd episode of [U.K. '80s TV drama] *Casualty*. My backup plan was to do something with children, to start a nursery school or work with underprivileged kids. And I still dream of maybe doing that in some way. I've always got children in my house, always.

Cate, you have four children. Does that make acting less important?
BLANCHETT No. It just makes you really economical. All of the stuff that I frankly loved and enjoyed, all of the researching — you just don't have time to do it. But it's also made me more fearless because a lot of the research one does is really just a process to stave off the anxiety of doing it. It's, "Well, I'm just going to do this shit and it's either going to be really embarrassing or it's going in the right direction." You've got no time to be frightened.

Is it hard to find good roles?
MIRREN Yes, of course.
FONDA If you're older.
RAMPLING Ah, the eternal question.
FONDA A woman who's older? It's very difficult.

Older means over what age?
LAWRENCE In Hollywood or in real life? (*Laughter*.)
FONDA I'm told over 40, although what I did when I was in my 40s was I simply produced my own movies because no one offered me anything. But certainly after 50 it's hard for a woman, which is why television is such a welcoming thing.
MIRREN It's hard for young women, too. It's very interesting, Brie saying, "I wasn't pretty enough to be the pretty girl and I wasn't unattractive enough to be the dorky girl."

LARSON That's what we're all doing: paving the way, finding the roles that have the complication instead of the one that's always got it together or the dedicated housewife or the wild one who smokes cigarettes and sleeps with anybody.
WINSLET So much is made of good, strong roles for women. Actually, it's really interesting playing vulnerable people as well.
MULLIGAN People always say, "You played such a strong character." I remember someone said that to me when I played a role in *Shame*, and she was a suicidal mess. I said, "She's not strong at all; she's incredibly weak." But "strong" to people means "real." It means you believe that's a person who exists, as opposed to some two-dimensional depiction of women.

Jennifer, you've written about the pay gap between men and women, and you're taking a stance on issues. Has there been a backlash?
LAWRENCE There's always a backlash in everything that you do, but it's not going to stop or change anything. And it's not only an issue in Hollywood. When you're asking about roles for men and women, men certainly have a longer shelf life. Men can play the sexy lead for 20 years longer than we can —
LARSON But that's just because it's mostly dudes in charge.
BLANCHETT It's lazy thinking across all industries. We're at the pointy and probably the most public end, but in what industry do women receive equal pay for equal work? I can't think of any.
LAWRENCE Across all fields, women are generally paid 21 percent less than men.
MIRREN I love the way you wrote about it because you wrote about it very simply and personally. I so recognized that thing you said about, "I didn't want to be an asshole," you know? I want to be polite. We've got to stop being polite. If I ever had children, which I don't, the first thing I'd teach a girl of mine is the words "f— off."
FONDA Have you [all] gotten braver? When Kate was in [*Holy Smoke*], it's nighttime, and she walks out of this building stark naked and urinates on herself, you know?
WINSLET One of my finer moments. (*Laughter*.)
LAWRENCE Was it real pee?
WINSLET No, it wasn't real. 'Cause you can't piss on cue. We did actually do a pee test because I did want to do the pissing part if I could. But when you stand up and pee, it doesn't go in a nice stream right down the center, which is what they wanted. It just races for sanctuary down one side of your leg. That didn't work when we did the pee test, and I really did pee down my leg. So what we did is,



Says Fonda: "I left acting for 15 years, and it's really nice to have another life. I took too much for granted when I was younger. I didn't really want to be an actor. I didn't really love it. … Oddly, I care much more about it now. I feel like a complete novice."

WINSLET: HAIR BY RENATO CAMPORA AT THE WALL GROUP. MAKEUP BY KARA YOSHIMOTO AT STARWORKS ARTISTS. FONDA: HAIR BY MATTHEW SHIELDS. MAKEUP BY ELAN BONGIORNO.



"[Women] have got to stop being polite," says Mirren. "If I ever had children, which I don't, the first thing I'd teach a girl of mine is the words 'f— off.' "



Notes Mulligan: "There's always the things that you think are going to be tough. I've been nude once, and I was like, 'Oh, that's going to be a nightmare,' and actually that was fine. It's kind of, 'F— it, now I'm naked and everyone else isn't. This is hilarious.' "

we hung a bag of saline-drip fluid and dyed it slightly yellow. It was tied to the back of my hair on a small thread, and it just sat happily in the base of my back. And someone activated it.

LARSON Did you wedge it or did someone else wedge it?

WINSLET I wedged it.

BLANCHETT Who did that? Was that credited? (*Laughter.*)

Is there anything you wouldn't do as an actress?

WINSLET I wouldn't be a part of anything that had acts of violence toward children. I don't think I would do a horror film, either. That just doesn't sit well on my soul.

BLANCHETT Oh, I love horror films.

WINSLET Do you find them funny?

BLANCHETT No, I find them scary.

LAWRENCE I get nervous.

BLANCHETT There's [also] plenty of girlfriend roles out there. They've come my way, and many people have turned them down, and I think, "Oh maybe I could do something with this." It's interesting when you get those roles, which seem like nothing on the page, and you kind of subvert them. It's hard to say no.

Have you said no to doing something onscreen?

LAWRENCE I don't think so. I mean, I've skinned a squirrel.

Not a real squirrel?

LAWRENCE Of course it was a real squirrel. I didn't kill it. But no, not yet. I had my first real sex scene a couple weeks ago [while shooting *Passengers* with Chris Pratt], and it was really bizarre. It was really weird.

BLANCHETT When you say "real" sex scene, do you mean penetration or …? (*Laughter.*)

LAWRENCE No, no. Thank you for clarifying. It was weird. And everything was done right; nobody did anything wrong. It's just a bizarre experience.

How do you prepare for that?

LAWRENCE You drink. I got really, really drunk. But then that led to more anxiety when I got home because I was like, "What have I done? I don't know." And he was married. And it was going to be my first time kissing a married man, and guilt is the worst feeling in your stomach. And I knew it was my job, but I couldn't tell my stomach that. So I called my mom, and I was like, "Will you just tell me it's OK?" It was just very vulnerable. And you don't know what's too much. You want to do it real, you want everything to be real, but then … That was the most vulnerable I've ever been.

MULLIGAN There's always the things that you think are going to be tough. I've been nude once, and I was like, "Oh, that's going to be a nightmare," and actually that was fine. It's kind of, "F— it, now I'm naked and everyone else isn't. This is hilarious." But [the toughest part of acting] is never a single thing. It's more like a whole character. I find film really difficult — trying to make it feel like a consistent character when you're filming everything out of order.

You had one scene with Meryl Streep in *Suffragette*. What did you talk about off-camera?

MULLIGAN They didn't



Says Blanchett on why she became an actress: "It's a bit like asking why you love somebody. ... I feel like I didn't choose it. It chose me."

have any shoes in her size. So she brought her *Out of Africa* shoes, so we were drilling her [about that].

Brie, with *Room*, did you speak to women who'd been held captive in real life?

LARSON I'm a big believer in privacy, and I didn't feel it was my place to invade their space and ask them about that. Because ultimately the story is universal, and I didn't want to get into some sort of invasive crime tale. But I had been given some videos of the very rare times these girls had done public interviews, and they just broke my heart and made me so angry.

Is it different when you play a real-life character?

MIRREN Yes, of course, because you have a responsibility to look like them and sound like them and maybe walk like them. But the essential journey is exactly the same, really, as with a fictional character, which is a journey of imagination. And the great thing about playing a real-life character is you don't have to make up all that backstory stuff. And truth is always so much more interesting than fiction, isn't it?

Speaking of truth, Cate, some people have questioned the truth of *Truth*, the Dan Rather story.

BLANCHETT There's many versions, depending on whom you speak to. Someone's viewpoint has to take you through the story. A film is not a documentary. And what's wonderful about film is that it's a real provocation for people. I never, ever see film as being an absolute version of the truth.

In creating the truth, do you borrow from other actresses' performances?

LAWRENCE I take from people all the time. I didn't ever go to acting classes or anything. You can just watch people.

MIRREN Onscreen, babies and animals are my inspiration. They're so alive and there and not messed up in the head the way I am, you know. (*Laughter.*)

Are you?

MIRREN Yes, all the time on the set, oh god, absolutely.

BLANCHETT All you need is one moment of flow, and then you're back. You're constantly reaching for that moment. One of my favorite moments is onstage, when you see a dancer leap, and you think they're flying, and then they fall. It's that moment of suspension that you look for, and sometimes you get it and sometimes you don't.

WINSLET I'm always inspired by actresses who are older than me. Because I know that person has lived so much more life than I have. There's a whole other toolbox.

RAMPLING You become more and more charged with your life and with a life that you're observing. When I was younger, I was actually looking forward to getting older, to have more insight, more understanding. I'm much more tolerant with others and with myself. I'm not in rebellion all the time, I'm not angry so much. But all those feelings are really useful [when you're young] because they fire us, as long as they don't get out of control.

Jane, you had very strong feelings as a young woman.

CONTINUED ON PAGE 150

BLANCHETT: HAIR BY ROBERT VETICA AT THE MAGNET AGENCY. MAKEUP BY JEANINE LOBELL AT TIM HOWARD MANAGEMENT. MULLIGAN: HAIR BY CHRISTIAN WOOD. MAKEUP BY GEORGIE EISDELL FOR BURT'S BEES AT THE WALL GROUP. MIRREN: HAIR BY KIRSTIN HEITKOTTER AT TRACEY MATTINGLY. MAKEUP BY DAVID WASHINSKY AT TRACEY MATTINGLY.

MAKING OF

Bridge of Spies

'It's as close to my life as you can get,' says Steven Spielberg of a bathtub scene straight from his youth in the Cold War real-life spy thriller, as the director describes drawing on everything from his childhood fears to his father's own Russian slides

BY ANDY LEWIS

LIKE MANY KIDS GROWING up during the Cold War, Steven Spielberg thought a lot about the end of the world. In fact, one day in the early 1960s — right around the time the Cuban Missile Crisis was pushing the planet to the brink of nuclear holocaust — Spielberg's father came home and discovered that his 15-year-old son had drawn hypothetical blast radiuses on a map (to see if their house would be destroyed) and filled the bathtub with water (because he'd learned from the civil defense films at school that fresh drinking water would be scarce after an atomic attack). "It was in your face," the now 68-year-old director tells *THR* of the apocalyptic fear that gripped America during the dark days of Mutual Assured Destruction. "It was on TV. It was in the newspaper, and the conversation that was on everyone's lips was about doomsday."

Six decades later, the world has somehow survived, but Spielberg still is filling bathtubs. There's a scene early in *Bridge of Spies* — Spielberg's Cold War drama based on the 1962 spy exchange of downed American pilot Francis Gary Powers for Soviet agent Rudolf Abel, starring Tom Hanks as James Donovan, the wily New York attorney drafted by the CIA to broker the deal — in which Donovan comes home to find his teenage son drawing blast radiuses and filling tubs. "I wrote that scene," says Spielberg. "It's as close to my life as you can get."

Of course, Spielberg has drawn on his own life before. *E.T.: The Extra-Terrestrial* was inspired by the imaginary alien friend he'd invented as a child to cope with his parents' divorce. *Close Encounters of the Third Kind* was born from a magical night watching a meteor shower with his father. But *Bridge of Spies*, despite its geopolitical backdrop, is in some ways the most personal movie he's made, touching on a part of his childhood he never before explored onscreen. "I haven't made a movie yet that is actually a mirror of my factual life, and I don't think I ever will," Spielberg has said in the past. But with this $62 million drama, he does just that, putting the words his own father said to him — "Look, Steve, I know the Russians aren't crazy, and we're not crazy, and it's never going to come to that" — into his favorite actor's mouth to re-create a precious childhood memory.

"I'm not in therapy," Spielberg joked at a Nov. 4 invitation-only screening in Los Angeles. "I use movies as my couch."

"HI. IT'S STEVEN. I HEAR YOU HAVE a pitch for me."

Matt Charman had just returned to his London home after a trip to Los Angeles, where he'd spent four days trying to sell his idea for a movie about a Cold War hero nobody had ever heard of, when he picked up his phone and listened, astonished, to Steven Spielberg on his voicemail.

He had a pitch, all right. The 36-year-old British playwright had spent several years researching a screenplay about James Donovan, a long-forgotten historical



3

SPIELBERG, HANKS, RYAN, STOWELL, RYLANCE: JAAP BUITENDIJK/ DREAMWORKS PICTURES/DISNEY.



1


2

1. Spielberg (center) with Hanks on the set. "Donovan was pushing a rock up a mountain — the rock he was pushing was justice," says the director.
2. Hanks (right) says Donovan was confident he could "kick the Russians' asses" in a negotiation.
3. Rylance as Abel. When cast, he reminded Spielberg that, 30 years earlier, he had turned down a part in the director's *Empire of the Sun* to join the National Theater. He'll soon be doing another Spielberg film, *The BFG*.
4. Hanks and Ryan in a scene in which Donovan is hounded by news photographers. "Spielberg made it a comment by having us walk [on the discarded flashbulbs,]" says Hanks. "He finds these little nuggets and they end up being the coolest part of the scene."
5. Stowell as Powers.



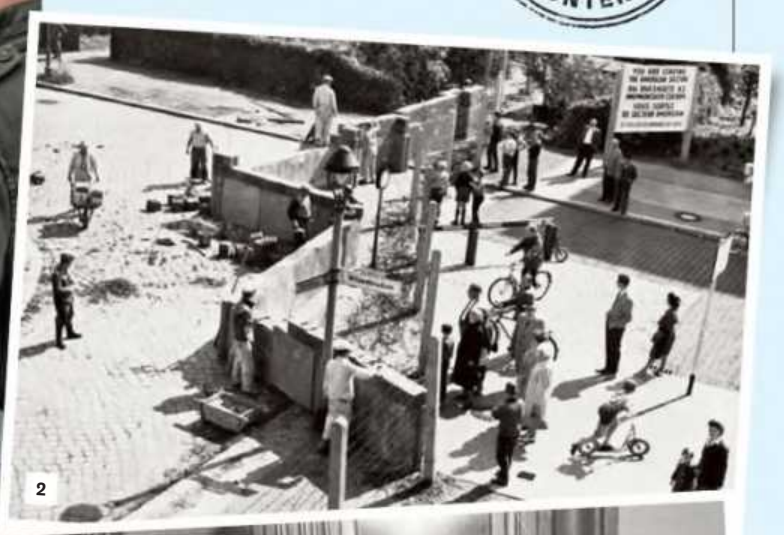
figure (he died in 1970) Charman had been borderline obsessed with since he happened to notice a footnote in Robert Dallek's biography of John F. Kennedy. The footnote pointed out that the man who negotiated the release of captured Cuban expats after the Bay of Pigs was the same one who had negotiated the release of Powers after his U-2 spy plane went down in Russian air space (Powers famously declined to take the suicide capsule hidden in a silver dollar). How, Charman wondered, did an ordinary attorney find himself at the center of not one, but two of the highest-profile prisoner swaps of the Cold War? He dug deeper. He consulted with the Kennedy presidential library in Boston. He combed *The New York Times* archive. He even met with Donovan's now 70-year-old son, John (played in the film by 11-year-old Noah Schnapp) in a coffee shop in New York. "I looked him in the eye," Charman recounts, "and said, 'I'd love to tell your father's story.' "

Prior to that fateful call, Charman had honed a 20-minute presentation packed with the story's twists and turns, and, in September 2013, flew to L.A. for those four days of pitching. It couldn't have been an easy sell. Cold War thrillers haven't been a hot genre since the fall of the Berlin Wall (look what happened to Guy Ritchie's recent 1960s flop *The Man From U.N.C.L.E.*). And although Charman's meeting with then-DreamWorks executive Jonathan Eirich, over breakfast at the Griddle Cafe, was encouraging — "Slow down," Eirich told him during the pitch. "I want to remember this exactly as you're telling it, because I have a feeling Steven


4


5







1. Hanks (left, with Spielberg) says of the director, "Steven thinks in cinematic terms, [so] my requirement is to show up [and perform] as if it's going to be in the movie."
2. The Berlin Wall, circa 1961.
3. Donovan (left) and Abel (center) during Abel's 1957 trial for espionage. "According to the Donovan children, the movie is true to Donovan and Abel and the uniqueness of their relationship," says producer Marc Platt.

is going to love it." — he returned to London without any offers in hand. Then he got that voicemail. "It's nerve-wracking," Charman recalls of his phone call with Spielberg a few days later. "I had posters of his movies on my wall growing up." But when Charman finished his presentation, Spielberg said, "I love this. How fast can you write it?"

Making a movie with Spielberg is always a race against the clock — he usually has multiple potential films waiting for a slot on his schedule — but in this case, speed was especially of the essence. Spielberg had a year window before he would start back-to-back shoots on *The BFG* and *Ready Player One*. To make *Bridge of Spies* work, he'd need a shooting script in hand no later than fall 2014. But Charman worked quickly, pumping out a first draft in five weeks (Joel and Ethan Coen took another six for a polish and screen credit). Then Spielberg reeled in Hanks, sending the script directly to the actor. "When it goes in stealth to Tom," says DreamWorks producer Kristie Macosko Krieger, "he knows Steven means business."

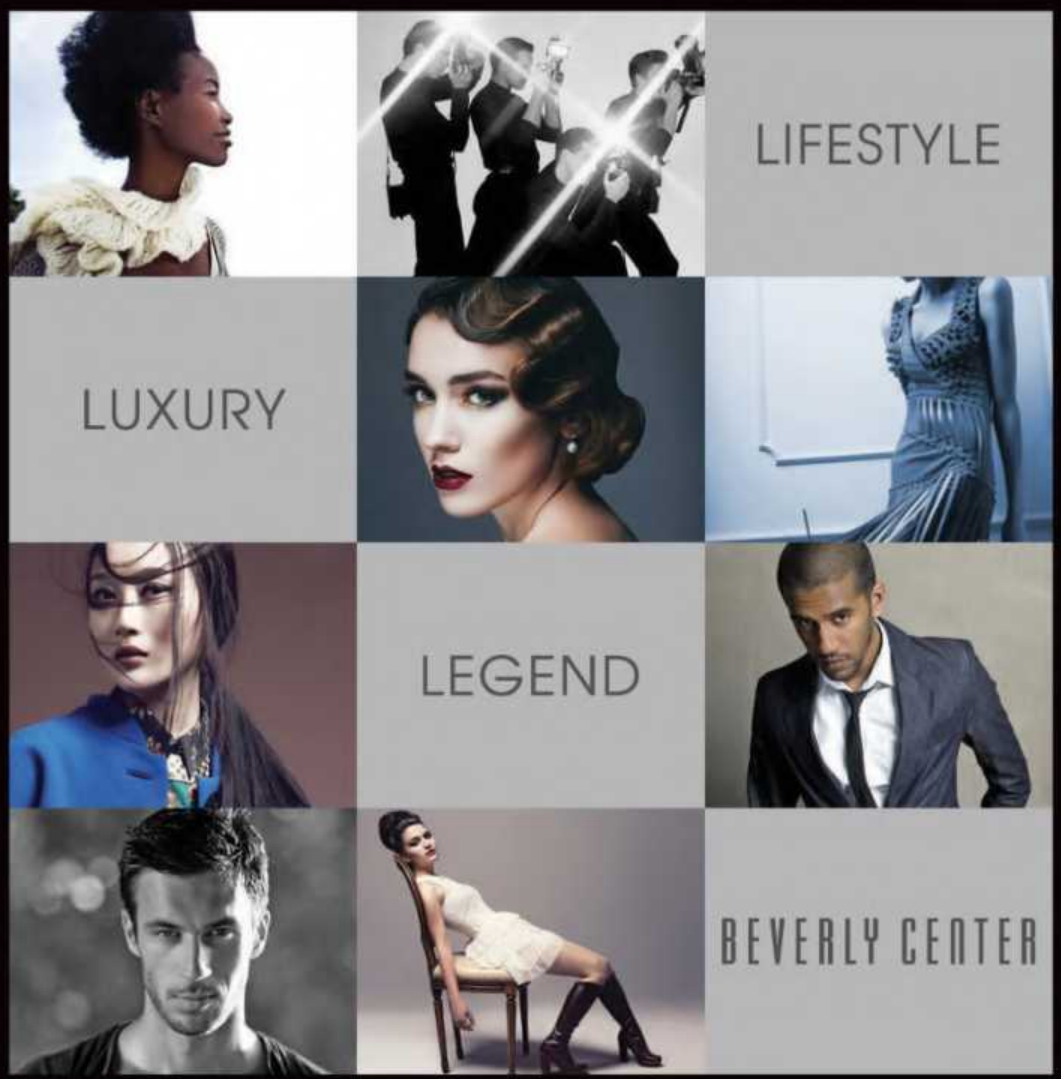
Hanks, a Cold War buff, didn't require much convincing. As soon as he finished reading, he started Googling Donovan. "I needed to find the man talking," Hanks recalled at that same invitation-only Nov. 4 screening (although, he admitted, his portrayal "may have added a little extra syrup to the pancakes"). The rest of the cast — Mark Rylance as Abel, Amy Ryan as Donovan's wife, Mary, and Austin Stowell as Powers — quickly fell into place while Spielberg's production designer on the film, Adam Stockhausen, looked for a location to build Berlin in 1962. "It was really important to Steven to get Berlin right," says Stockhausen. "There's this false sense that it was really cleaned up quickly [after the war] and it just wasn't." These days, Berlin looks more like Dubai than a bombed-out ruin; the skyline has been bursting with new construction since the 1990 unification. But then Janusz Kaminski, Spielberg's longtime director of photography and a Poland native, suggested Wroclaw, a city near where he grew up that looked a bit like postwar Berlin. And it looked even more so after the production erected a three-block-long stretch of the Wall — not the imposing edifice of the 1980s, but the more primitive structure of the early Cold War. "The first version was thrown up as just concrete slabs with cinder block," says Stockhausen.

Spielberg shot the movie fast — in just 59 days — which is how he likes it. "You just get into the scrimmages, one after another until you're shooting, then you're cutting and then, finally, school's out," he describes of his process. Hanks, who has made three previous films with the director, has learned to keep up with the pace. "He's different than other directors," says the actor. "He's got the film cut in his brain long before we show up. He thinks in cinematic terms." Spielberg's longtime editor Michael Kahn (*E.T.* is the only movie they haven't done together since 1977) says much the same thing: "He shoots for the editing room." The editing room is oftentimes housed in a trailer next to Spielberg's, so that he and Kahn can begin cutting the dailies immediately. And it's there, at the editing bay, that Spielberg digs into the real marrow of his movies. There's a jailhouse scene in *Bridge of Spies*, for instance, between Hanks and Rylance. Spielberg and Kahn spliced it frame by frame, added a few beats each time the camera was on Rylance (to maximize the character's stillness) and subtracted a few when it was on Hanks (to highlight his character's jitters). "It's a subliminal thing," says the director, "but it makes all the difference."

"I'm not in therapy. I use movies as my couch."
Spielberg

At one point in the original script, there was a scene set in Moscow, where the Russians put Powers and the wreckage of his spy plane on display in Red Square. It was another bit of Spielberg's life being played out onscreen. Spielberg's father, Arnold, an engineer for General Electric, actually was in Moscow on an exchange trip when Powers' crash was being turned into a propaganda extravaganza (Spielberg's dad, now 98, provided research for the scene with the Kodachrome slides he took on the trip). But the cost of re-creating Red Square would have inflated the budget, so Spielberg cut it from the final draft. Still, the director says, closing the loop between film and autobiography, "I'd never forgotten that story. The second I heard Matt's pitch, I knew there was a connection between the story he had unearthed and my own experiences being a teenager during the Cold War." THR

HANKS: JAAP BUITENDIJK/ DREAMWORKS PICTURES/DISNEY; ABEL: CORBIS; BERLIN: AP PHOTO



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MY SECRET FOR DISAPPEARING INTO CHARACTER

Twenty stars of awards season talk movingly about how they inhabited fear ('I didn't sleep for two nights'), love ('the glow is in my muscle memory … my husband died 15 years ago') and nerves ('I had a full-body panic attack') onscreen

BY THELMA ADAMS AND SCOTT FEINBERG



Emily Blunt, 32

KATE MACER, AN FBI AGENT, IN *Sicario*

It was a completely alien world to me. I don't have the guts. I spoke to four women in the FBI — I based Kate on one of the women that had the innate toughness and cool essence to her personality, and yet she was quite shy. My character goes through an extremely difficult experience: She is highly skilled, but she's thrown into a world she finds incoherent. The most challenging part of playing Kate was trying to show a character who is not naive but has a pure moral compass, who is tough but also over her head. She is not one thing. It is a film about the gray matter of the war on drugs — and humanity. The toughest scene was when Jon Bernthal's Ted attacks me in my apartment: There needed to be a desperate struggle that was not over-choreographed. The adrenaline and the reality of feeling very overpowered by someone bigger and stronger than you seeps through your skin, whether you want it to or not. I have never been an actor to take my work home with me, but after that physical conflict, I got home and didn't sleep for two nights.

Abraham Attah, 15

AGU, A CHILD SOLDIER, IN *Beasts of No Nation*

I decided to read the script to remember my lines before going on set. I watched a movie called *Johnny Mad Dog* because it was about child soldiers. Shooting our movie, all of the violence did not feel real — it felt fake. But I did feel frightened when I was walking in the jungle alone. I was afraid of snakes, and the camera was far away. From [co-star] Idris [Elba], I saw that on set, when he had free time, he would be reading the script, reciting it aloud so he would be able to recite the script without sounding like he was reading a book. Yes, I will continue acting. Now I know where to look at the camera, and if they tell me to find the light, I know how to find the light. When I had to be sad as Agu, I thought of the story from a boy named Justice who was in the movie. Justice, who was about 15, told us he found out that his mother had died. He went to find his father. His father said he wasn't the boy's real father — he kicked him out of the house. So sad.

Blythe Danner, 72

CAROL PETERSEN, A WIDOW, IN *I'll See You in My Dreams*

That love glow at the movie's center is in my muscle memory. My husband died 15 years ago, so I have to say life prepared me. Then there was the attraction, of course: Sam [Elliott] was divine. And I liked my character, Carol, so much more than myself. She's rooted in a quiet place that I'm not — her center is much more at peace. I like her little bit of snarky veneer that's built up. She's the wisenheimer of her group of friends, speaking out of the corner of her mouth — a Barbara Stanwyck throwback to a former movie era. She was gutsy; she faced the last chapter of her life without fear or trepidation. And then there were the bridge lessons — none of us knew how to play bridge. We all were unhappy with the older guy, the bridge expert. You can't say no to actors; we're children.



1. Blunt
2. Vikander
3. McKellen
4. Attah
5. Cranston
6. Ronan
7. Danner
8. Dano

Bryan Cranston, 59
DALTON TRUMBO, A BLACKLISTED SCREENWRITER, IN *Trumbo*

If you're playing a character who is nonfictional, there is an added responsibility: Lyndon Johnson, say, or Dalton Trumbo. There is a plethora of source material, and Trumbo's two daughters, Nikola and Mitzi, are still alive, and even though they were children at the time, I would ask them a bunch of questions. For instance, an earlier iteration had Trumbo tell his kids to hop in the car, and he takes them for ice cream. Nikola and Mitzi giggled — that was Cleo, their mom, especially during the blacklist years. Cleo clearly was the emotional foundation and kept the fires burning at home. As much of a vulnerable, noble battle that Trumbo was embroiled in, there was also some selfishness. We had really honest exchanges about how irritable and angry and impatient he could be. It is important to know that the families of these blacklisted writers and directors paid a price and suffered as much as the men themselves.

Paul Dano, 31
YOUNG BRIAN WILSON, *Love & Mercy*

The music was the soul of my preparation: I listened to the music, the studio sessions, and learned to perform Brian Wilson's songs. Singing and playing Brian's music literally puts it in your body, and you feel it move through you. I think he is at home when he is at the piano — music *is* him. He's giving you everything in his music. There's a lot of other stuff that circled around that, but the music is when you catch Brian's true spirit. I tried to feed off the music as much as I could. I found inspiration in a lot of songs, particularly "You Still Believe in Me." Also, Brian's such an open, honest, raw person — he didn't build up layers of skin that most of us do to survive. It's what brought great music and is painful. I had to open myself up to be in the most open, raw space: to experience the seesaw of making music and creative joy one second and then struggle and pain the next.

Ian McKellen, 76
SHERLOCK HOLMES, *Mr. Holmes*

When you play Hamlet, you can't worry that you're the thousandth actor of the century to play Hamlet. When I was playing Hamlet in London, some critics said: "We can't see Hamlet again — I'm sorry. There have been 10 Hamlets this year already; we can't see another." That didn't really apply to *Holmes* because our script was a new take on him. The idea of this version is that Sherlock Holmes is a real person, not a fictional one. So it didn't worry me at all that, I think, it's 130 actors who've played Sherlock Holmes. I did say to [director] Bill [Condon], "I'm not working with bees." He said, "You are," and I said, "You can CGI them later." He said, "This is an independent movie — we can't afford special effects like that." So I went to bee school. A man taught me how to attend to them: You dose them in a bit of smoke, talk to them nicely, and they're fine.

Saoirse Ronan, 21
EILIS, A 1950S IRISH IMMIGRANT, IN *Brooklyn*

It's an incredibly emotional piece, and initially when I read it, to me it was my mum and dad's story. They had moved over to New York in the '80s, and I was born in the Bronx — myself and Jennifer Lopez are both from "the block." Initially that was the telltale sign for me that this was the perfect first fully Irish project for me to be involved in. There was a year or so from when I signed on to when we actually made it, and during that time I moved away from home to London, and I experienced that homesickness. It's a very daunting thing, the realization when you do leave home that you can't go back. That you can never go back to how things were, and you sort of have to adapt to that. I was still adapting, and to go home in the middle of that process to make a film about home and about homesickness was overwhelming.

Alicia Vikander, 27
GERDA WEGENER, A YOUNG ARTIST, IN *The Danish Girl*

It was wonderful to have Gerda's art — her personality came through. She was successful in her own time, experiencing that struggle any artist undergoes trying to find their own voice and be true to it. Other people will start to appreciate the work once you find your own voice. Gerda started to become very successful when she found her muse in Lili [Eddie Redmayne's transgender artist]. It's pivotal in the beginning with Gerda starting to paint Lili — both of them go on the journey of allowing Lili to step forward and see her true self. Gerda goes on a journey, too. People forget the wife was on a transition as big as her partner's — they were a couple going through a big change together. I was privileged that my emotions, that are my tools, were employed to portray such an extraordinary woman.

SICARIO: RICHARD FOREMAN JR./LIONSGATE. *DANISH:* COURTESY OF FOCUS FEATURES. *HOLMES:* GILES KEYTE/ROADSIDE ATTRACTIONS. *BEASTS:* SHAWN GREENE/NETFLIX. *TRUMBO:* HILARY BRONWYN GAYLE/BLEECKER STREET MEDIA. *BROOKLYN:* KERRY BROWN/20TH CENTURY FOX. *DREAMS:* COURTESY OF BLEECKER STREET MEDIA. *MERCY:* FRANCOIS DUHAMEL/ROADSIDE ATTRACTIONS.



From left: Banks, Redmayne, Shannon, Clarkson, Gordon-Levitt and Courtenay.

Elizabeth Banks, 41

MELINDA LEDBETTER, BRIAN WILSON'S GIRLFRIEND, IN *Love & Mercy*

It was all about meeting the real Melinda Wilson — she held the keys to the character. I had to put aside my own biases about mental illness and relationships. She reminded me about patience, about never playing the whole movie, the whole life, but being present in the moment. When you meet Brian Wilson, he's such a gentle spirit. He brings you in, and he requires slowing everything down to the wavelength on which he operates. This is a great love story. They are still married — they have five kids, 12 dogs. They did it! They won! They were two people dreaming about their second act. She had given up on love, children and marriage. People tell me my character saved Brian, but they saved each other.

Eddie Redmayne, 33

EINAR WEGENER/LILI ELBE, A TRANSGENDER WOMAN IN THE 1920S, IN *The Danish Girl*

The most complex side of it was finding Lili's inner life and her emotional story, and that was from meeting transwomen of different generations. A friend of mine described the early part of her transition, this phase of what she called hyper-feminization — which is when you come out and you're sort of entering the world, and she would wear perhaps too much makeup and dresses that were hyper-feminine. She related it to teenage girls' adolescence and trying things before getting rid of some of those things she found herself shedding. And that was interesting — that was something I wanted to bring. This wasn't about me convincingly being a woman; it was more about being Lili.

Joseph Gordon-Levitt, 34

PHILIPPE PETIT, THE WIRE WALKER, IN *The Walk*

There was more preparation than my average role. One part was physical: how to walk on the wire. I began with Philippe himself — he set up this elaborate eight-day workshop. Not everybody that is good at doing is good at teaching, but he is a great wire walker and also an excellent teacher. We spent a ton of time together walking on wire. We all have some measure of fear of heights. There's an instinct: If you put someone up high, the body instinctually pumps adrenaline. When we shot, I was not 110 stories in the air, but I was on a wire 12 feet in the air, high enough to pump adrenaline through my veins — that was what I needed my body to do. I didn't have to fake that.

Patricia Clarkson, 55

WENDY, A BOOK CRITIC AND DIVORCEE, IN *Learning to Drive*

The prep was the life I'd lived — the pain, agony, rejection and acceptance. Even though I have not lived Wendy's exact life,I have suffered in ways women do and women of a certain age do. I realized Wendy made mistakes in her self-centered life. Playing a woman who was not necessarily sympathetic but had great humor at the core — juxtaposed with abject despair — challenged me. It was like lightning rounds — split-second emotional shifts.

Michael Shannon, 41

RICK CARVER, A REAL ESTATE BROKER, IN *99 Homes*

Carver is a broker in the Orlando area. When the foreclosure crisis hits, he was assigned the task of doing evictions — assigned to do a lot of them. I had likened it to the bubonic plague: Somebody had to go scrape the bodies off the streets. He receives a lot of animosity from people because he's the one who shows up and kicks them out of their house, but he's dealing with a very complicated situation, and he's doing the best he can. [Director] Ramin [Bahrani] is quick to point out that I can't help but feel empathy for my characters — it's my way of looking at things, I guess. I met a guy who was in the same position as Rick, and I felt very sorry for him. He has a hard life and has a lot of angst. I don't judge people — the world is a horrifying place, and it's full of people that are trying to do the best they can. The only way I've ever looked at a character I've played is as a person, a citizen of the world.

Tom Courtenay, 78

GEOFF MERCER, A LONGTIME MARRIED MAN, IN *45 Years*

The part felt like it was written for me. The preparation is in the script. I like to learn the words of the part; when they're in you, they do things with your imagination if they are good words, which I thought they were. I like to get the glasses sorted, the spectacles. I'm very keen on sending a picture of me in spectacles to the director — I get an extra pair in my prescription. Alec Guinness said he always started with the shoes; I like to start with the spectacles. Working opposite Charlotte Rampling, we're both pretty naturalistic. Sometimes I have a lot to say; she's a good listener. And then I listened to her like you're supposed to listen to each other. My wife says I don't listen to her, but that's how wives feel. As for the sex scene, I had no trouble whatsoever — and not many lines to learn. You can't take it too seriously. I was much more nervous about the dance scene. Charlotte and [writer-director] Andrew [Haigh] were making fun of me. They said, "It doesn't matter if you aren't very good."

MERCY: FRANCOIS DUHAMEL/ROADSIDE ATTRACTIONS. *DANISH:* COURTESY OF FOCUS FEATURES. *99:* HOOMAN BAHRANI/BROAD GREEN PICTURES. *DRIVE:* LINDA KALLERUS/BROAD GREEN PICTURES. *45:* COURTESY OF AGATHA A. NITECKA/45 YEARS FILMS LTD. *WALK:* COURTESY OF SONY PICTURES.

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Julie Walters, 65

MRS. KEHOE, A BOARDING-HOUSE LANDLADY, IN *Brooklyn*

I loved Mrs. Kehoe when I read the book. When they asked me to play her, I was thrilled. My mother was Irish; I was a child in the '50s. I remember my mother's Irish friends — it did not feel like a strain. The challenge was looking at my reflection in that wig in the morning. She feels part of me but not part of my personality. I wouldn't run a house like that, and I did not run a house in 1952. She has such a different life, ruled by the Catholic Church. She's living through these girls, and that's what those scenes are about. At the dinner table, she just comes out with, "Now, Eilis, you have greasy skin." That kind of thing might have been said to me — abrupt, without concern it might offend. It rang so many bells, reminding me of my mother's friends. Mrs. Kehoe is not my mother, but she reminds me of that tone when I was around as a child.

Jason Segel, 35

DAVID FOSTER WALLACE, THE LATE AUTHOR, IN *The End of the Tour*

I rented a house in a little town where I could just read and I could practice the voice and things like that, and I could start wearing a bandana — so when I got to set, it didn't feel like I was wearing a superhero costume. Then I started a book club in the local town to read *Infinite Jest*. I went to the local bookshop, and they offered to do a book club with me, and it was the best part of the experience. We would read 100 pages a week on our own and get together on Sundays and talk about it. It really informed the performance. The book is so honest, in a very funny way, but it resulted in four grown men in their 30s sitting around on a Sunday night. I was a stranger to them, and they didn't know why I was doing it either — I didn't tell them that. Talking about feelings like loneliness and where we place our value, and seeing that the book had that effect on people, was really an important part of the process. I also had to gain a bunch of weight — we had photos to match. We were like three weeks out of shooting, and I did a hair and makeup test. I looked too thin for this particular four-day period, so I put myself on this terrible Hot Pocket diet of two Hot Pockets every three hours. You go with the ham and cheese every time; pepperoni and cheese is so good, too.

Chiwetel Ejiofor, 38

VINCENT KAPOOR, A NASA EXEC, IN *The Martian*

As the head of the Mars mission, I didn't have to do the physical astronaut preparation, although I was trying to understand the kind of pressure you would be under in an interplanetary operation. I had previously worked on *American Gangster* with [director] Ridley [Scott]. He has such a wonderful process with actors, creating an immersive world for you to operate in. He also casts really well, so you are always playing with people at the top of their game and on top of the material. It was, in fact, a very straightforward process, from meeting up with Ridley to discuss character to space agencies, then on set and working with Jeff Daniels, Benedict Wong and Sean Bean. I definitely want to play an astronaut at some point. This is the closest I've got, so maybe next time.

Sarah Silverman, 44

LANEY BROOKS, A SELF-DESTRUCTIVE MOTHER, IN *I Smile Back*

When [screenwriter] Amy Koppelman sent me the book and wrote the adaptation with Paige Dylan, they wanted to attach me to the script. I didn't think twice — it didn't occur to me it would ever get made. Two years later, I got a group email saying we got the funding. I replied all then sank, coiled in a ball. I had a full-body panic attack. I realized that is the state of mind Laney is always in. As for coming from comedy, almost all comics come from a dark place — they became funny as a means for surviving childhood. We are all trying to survive our childhoods. And you realize your mother is a person, and she is just trying — that never ends. Even in my comedy I like to talk about things that are taboo and shine light on things in darkness. It's like that joke: People think when they hate themselves, it's self-deprecating. But it's not modesty, it's self-obsession. Mother Teresa didn't walk around complaining that her thighs touched — she had shit to do.

Edgar Ramirez, 38

TONY MIRANNE, THE LEAD CHARACTER'S EX-HUSBAND, IN *Joy*

Tony is a struggling nightclub singer. I went through vocal preparation for the first time — I never sang before. [Writer-director] David O. Russell and I worked closely finding the tone. The musical style is intimate, and that word describes the collaboration with David. It was a beautiful experience, intense and revealing, discussing the songs and returning to the classics. David always challenges you: Everything he says is so intimate and personal, and he is very involved every step of the way. Tony is a musician — a good, tender, flawed guy. He truly loves Joy. He ends up living in her basement. They are best friends and allies. He is the sweetest and most tender character I've ever played.

Clockwise from top left: Walters, Weisz, Ramirez, Segel, Silverman and Ejiofor.



Rachel Weisz, 45

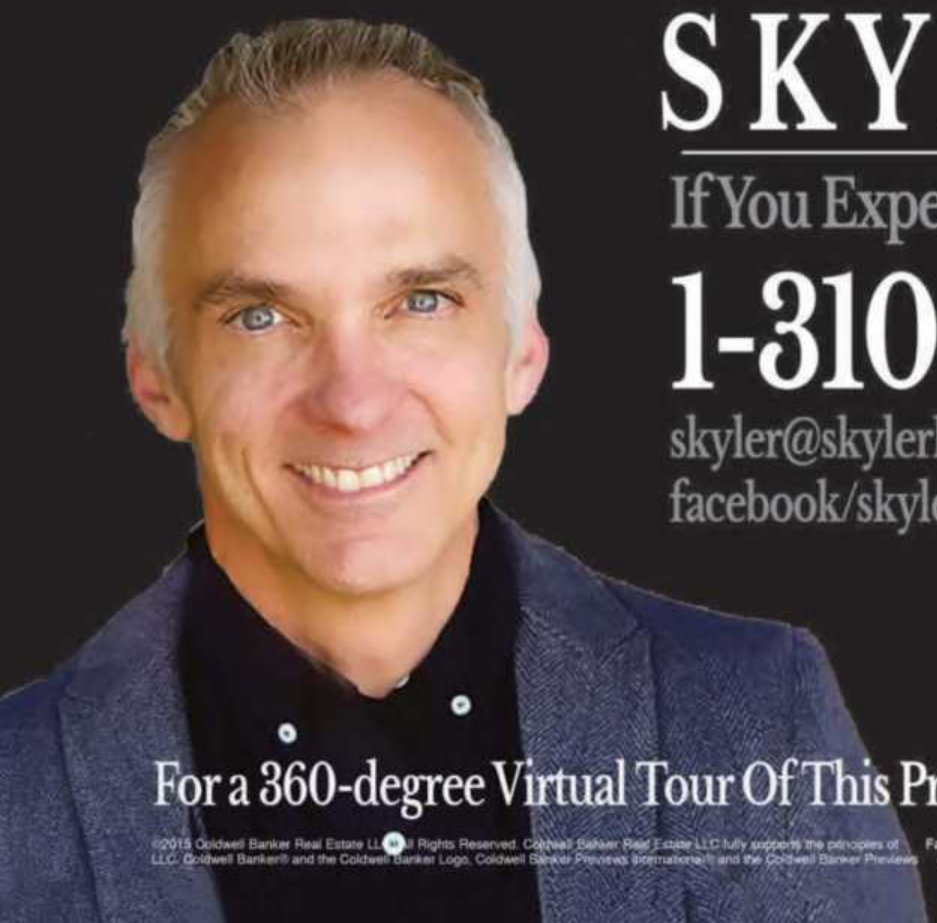
LENA BALLINGER, A MUSICIAN'S DAUGHTER, IN *Youth*

I have a father, so I kind of lived the preparation. I didn't have to go and investigate having a father. He's not a musician like Michael Caine's character, but he is successful in his own right, in his own field. I loved this idea of a daughter that loves her dad so much that she's her father's assistant. She still shares a bed with him — no big deal with it. She's clearly got some daddy issues, and I found that amusing. The screenplay taps into what it is to be a parent and what it is to be a child. Everyone is a child of someone. Working with Michael, we meshed. Both of us, we're doers; we don't want to analyze. We're happy to chat about life experiences, and Michael is a keen storyteller who has acted opposite everyone, but he doesn't want to analyze the scenes — he just wants to do them. We were similar in that respect, not taking them apart verbally between takes. The director, Paolo Sorrentino, is like that, too. There were lots of takes. We played around and enjoyed ourselves and got lost in the material.

MARTIAN, JOY: COURTESY OF 20TH CENTURY FOX. *SMILE*: ERIC LIN. *BROOKLYN*: COURTESY OF FOX SEARCHLIGHT. *YOUTH*: GIANNI FIORITO/20TH CENTURY FOX. *TOUR*: COURTESY OF A24.

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NEXT GEN 2015

On Nov. 4, *The Hollywood Reporter* celebrated its 22nd annual Next Gen class at Los Angeles hotspot E.P. & L.P. More than 250 of Hollywood's up-and-coming executives came together to toast the listmakers and enjoy cocktails, hors d'oeuvres and music provided by DJ Allie Teilz.

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1. Next Gen honoree Ben Winston of *The Late Late Show with James Corden* in front of the all-new 2016 Audi A3 e-tron. **2.** Guests of the event were served American Airlines' custom cocktails. **3.** The Next Gen class posed for the 2015 class photo on the rooftop of E.P. & L.P. **4.** Three generations of UTA Next Gen alumni (from left): Steve Cohen ('13), James Kearney ('15) and Allan Haldeman ('12). **5.** A-list DJ Allie Teilz curated the ultimate playlist for the event to promote A&E's Shining a Light: A Concert for Progress on Race in America. **6.** The event included a display with photos of the Next Gen class. **7.** Next Gen honoree Lisa Holme and guest posing in the American Airlines photo booth.







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Creed

Ryan Coogler's stab at studio filmmaking is a solid, if formulaic, *Rocky* spinoff boosted by a stellar Stallone By Todd McCarthy

Stallone is Rocky and Jordan the son of his former rival, Apollo Creed.

SYLVESTER STALLONE doesn't get back in the ring in *Creed*, but he comes away a winner in this farfetched but likable offshoot of the *Rocky* series. The actor is more appealing playing the aging Rocky Balboa than he's been since the beginning of his 40-year career. Essentially taking on the role of Burgess Meredith's trainer character from the series' early days, Stallone delightfully registers as a *paisano* from the old neighborhood, a man of the streets who's lived his life, fought his battles and has no more scores to settle.

From the points of view of director/co-writer Ryan Coogler and star Michael B. Jordan, this marks some major mainstreaming after their bracing 2013 indie-breakthrough *Fruitvale Station*. Dramatically, it's the same old *Rocky* formula applied now to the hitherto unknown son of the late Apollo Creed. The conceit is that Rocky's fearsome opponent from the first four entries left behind an illegitimate son, who, after a rough, largely parentless childhood, begins pursuing the fight game in seedy venues in Tijuana.

Thinking he might be good enough to follow in his father's footsteps, Adonis Johnson (Jordan) has no trouble tracking down Rocky at the Philadelphia Italian restaurant Adrian's, named after the boxer's late wife, and convincing Rocky to guide him in his quest.

The script by Coogler and former USC grad school classmate Aaron Covington follows a predictable line from here on: Rocky starts training his new charge, taking him back to his old Front Street Gym; Rocky goes to the cemetery to sit and talk with Adrian; Adonis meets neighbor Bianca (Tessa Thompson), a local singer (an interesting touch has Bianca coping with a degenerative ear problem that forces her to wear hearing aids).

Melodrama and fantasy-fulfillment plotting demand that a high-stakes fight be arranged for Adonis far earlier in his career than would ever be the case in real life. The way it's been shot, though, is interesting: all in one take for the first round, with the Steadicam moving around the ring in a manner as agile as the boxers themselves.

Winning this matchup lets the cat out of the bag that this kid is the son of Apollo Creed. The news attracts the attention of British light-heavyweight champ "Pretty" Ricky Conlan, who, for reasons of his own, needs a quick fight and sees a presumably easy payday in taking on the inexperienced American with such a famous lineage. The Liverpool setting of the climactic bout, Tony Bellew's attractive toughness as Conlan and Scottish actor Graham McTavish's rough authenticity as the latter's manager provide a welcome new flavor to the film. Still, the action of the big fight feels hyped up and pretty far from convincing, leading, of course, to an unimaginably frenzied final round. The door certainly is left open for more where this came from if audience response warrants it.

Coogler makes a smooth, sturdy transition from the indie world to big-budget studio filmmaking, and, buffed into ring-ready shape, Jordan acquits himself well, even if Adonis' insecurities aren't as extensively explored as they might have been. Thompson brightens every scene she's in, while Phylicia Rashad as Apollo's widow mostly looks on supportively from afar.

Opens *Wednesday, Nov. 25 (Warner Bros.)*
Cast *Michael B. Jordan, Sylvester Stallone, Tessa Thompson, Phylicia Rashad, Tony Bellew*
Director *Ryan Coogler*
Rated PG-13, 122 min.

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"DAME MAGGIE DELIVERS AN AWARDS-WORTHY TURN. THE 80 YEAR OLD ACTRESS DOESN'T DISAPPOINT."
Frank Scheck,
THE HOLLYWOOD REPORTER





Davalos runs from Nazis in an alternate America ruled by Germany and Japan.

The Man in the High Castle

Based on Philip K. Dick's dystopian novel about a post-WWII America ruled by Germany and Japan, Amazon's series captivates with bold visuals and a strong narrative hook By Tim Goodman

AFTER MANY ATTEMPTS to bring Philip K. Dick's novel *The Man in the High Castle* to TV, this alternate history, which imagines what America would look like had it lost World War II, has found a home at Amazon. The resulting 10-episode series is bold, intriguing and visually impressive.

It's 1962, 17 years after a U.S. defeat at the hands of Germany and Japan. Nazis control most of the Eastern United States (now called the Greater Nazi Reich), while Japan controls the West (now called the Japanese Pacific States). There is a lawless "neutral zone" slicing through the country along the Rocky Mountains. Americans are living under occupation.

It's a stark, interesting concept, and writer and executive producer Frank Spotnitz (*The X-Files*), pilot director David Semel and the team of set designers deserve high praise for the dark, sprawling visual canvas they've created. Indeed, much of the series' appeal — at least in the early going — is its evocative look and feel, which capture the essence of sci-fi without the trappings; there are no spaceships, but the widespread presence of American Nazis is as disorienting as any alien.

The series centers around Juliana (Alexa Davalos), who lives in San Francisco with her boyfriend, Frank (Rupert Evans). Juliana's sister joins the Resistance and agrees to deliver a secret film reel to the neutral zone — more specifically, to the so-called "Man in the High Castle" — but is killed before she leaves. Now Juliana has the reel, and when she watches it, she sees mysterious images of an Allied victory. This discovery sends her down a deadly path of trying to dodge both the Japanese and the Nazis, who have spies everywhere and are trying to hunt her down and destroy the reel (and the Resistance). Complicating things is the fact that Juliana is no warrior, and Frank, who's still hiding his Jewish heritage, has no interest in joining the cause.

The standout supporting players are Rufus Sewell as a Nazi named John Smith and Joel de la Fuente as head of Imperial Japan's brutal secret police. Both are crucial to a secondary storyline about the tense relationship between Germany and Japan as co-occupiers of the U.S. (that tension is heightened by Hitler's failing health and uncertainty over his successor).

The show does such a thorough, vivid job depicting life under oppressive rule that it takes a while for little flaws to start nagging. My main concern is that *The Man in the High Castle* seems in no rush to answer the main question at hand — why are the images on the film reel so different from "reality"? — and sustaining tension and interest over the course of a whole season is no easy feat. The first six episodes let viewers marinate in the frustration of captivity without providing hints of resolution. Luckily, the series is more than absorbing enough to warrant sticking around — for now.

Airdate *Friday, Nov. 20 (Amazon)*

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Quaid and Bosworth are auction world power players.

The Art of More

Dennis Quaid can't save Crackle's misjudged foray into glossy drama By Daniel J. Fienberg

CRACKLE ISN'T GOING FOR A "WE'RE better than TV" strut with its first original one-hour drama, *The Art of More*. The Sony-owned streaming service is the home of *Joe Dirt 2*, so their brand isn't elitism — and indeed, *The Art of More* is closer in quality to a slightly below-average network show.

Set against the backdrop of the high-stakes auction world, these 44-minute episodes feature no language, violence or sexual content that would seem out of place on CBS at 10 p.m.

Our hero is Graham (Christian Cooke), a blue-collar Brooklyn kid now working as an account executive at a Park Avenue auction house. He also is a war veteran, having served in Iraq, where he became involved in smuggling ancient artifacts. Mentored by collector Arthur (Cary Elwes), Graham is trying to land an art collection owned by Sam (Dennis Quaid), a sleazy, Trump-esque billionaire with political aspirations. Graham's rival is Roxanna (Kate Bosworth), the heir to a competing house, who's trying to make her own name while struggling with obligatory demons.

After the first episode, *The Art of More* settles into a simple structure: Each hour begins by showing us the origin of a valuable object then follows the path of that object all the way to auction. It's theoretically a versatile format, but creator Chuck Rose overwhelms it with clunky narrative.

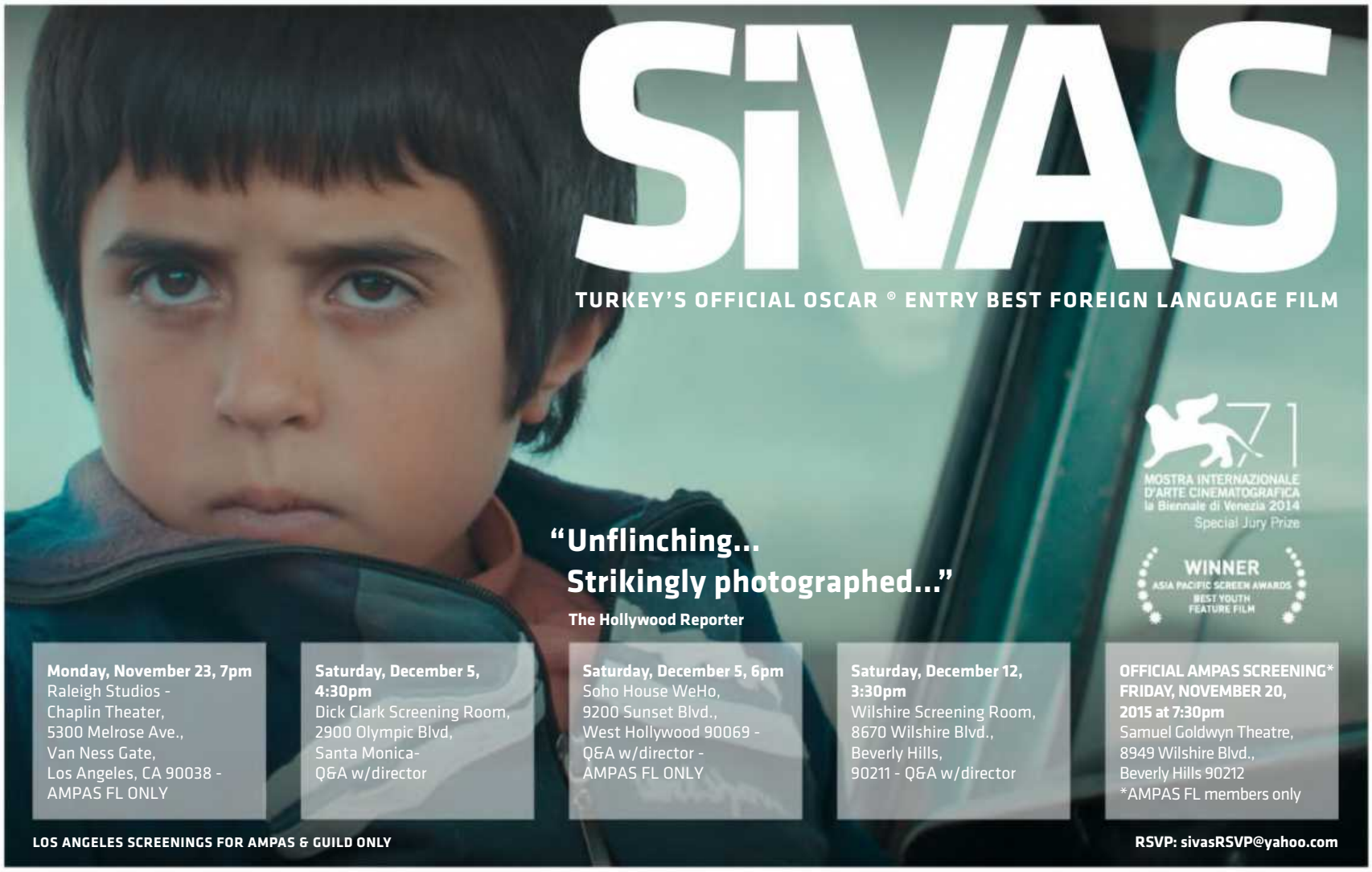
Graham gets sucked back into a smuggling operation, and we're subjected to generically staged Iraq flashbacks featuring generic Middle Easterners, Russians and Latinos, each more stereotypical than the last. Lest you think *The Art of More* discriminates, the biggest caricature probably is Elwes' ascot-sporting Brit.

Cooke is as laughably unconvincing as a street-bred New Yorker as Montreal is as a stand-in for the Big Apple. The actor simply can't carry the show or distract from how sporadically its big names actually are appearing. Quaid pops up for a couple of scenes in each episode and conveys that rascally twinkle that made him a star in the '80s; it's not exactly a creative stretch. Meanwhile, the frequently misused — or underused? — Bosworth mainly is there to support Cooke.

The penthouse apartments, glitzy clubs and Martha's Vineyard vacation escapes all are flatly designed, underpopulated and light on glamour. *The Art of More* tries to sell a lifestyle but instead becomes a cautionary tale about trying to live out caviar dreams on a Filet-O-Fish budget.

Airdate *Thursday, Nov. 19 (Crackle)*

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– Kenneth Turan
Los Angeles Times

"This densely-layered yet fast-paced drama...dissects with both chilling precision and humor such matters as class differences, real mothers vs. caretakers, and whether privilege and one's own station are things that can be questioned or changed. The beauty of the **ingeniously constructed** screenplay is that it feels like a story-driven narrative while it explores a lot of complex ideas... One of Brazil's best and most beloved actresses, Casé here makes a welcome return to features after years in TV."

– Boyd Van Hoeij
The Hollywood Reporter

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Willis struggles to convince as a novelist held hostage by an unhinged fan.

Misery

Bruce Willis is no match for a gleefully deranged Laurie Metcalf in this ho-hum stage adaptation of the Stephen King hit

By David Rooney

ANYONE WHO SAW ROB REINER'S 1990 FILM of Stephen King's *Misery* will recall the scene in which Kathy Bates "hobbles" James Caan with a sledgehammer. That means most of the audience for this stage adaptation is already wincing in anticipation well before the marvelous Laurie Metcalf, as psycho fan Annie Wilkes, coos her reassurance: "Darling, relax ... I'm a trained nurse." Gasps of horror and nervous laughter follow as she reduces the ankles of her favorite author to mush. Ouch. While some nifty theater tricks are employed to execute that grisly display of American Gothic, the production is mostly content to recycle, rather than reconceive, the material for a different medium.

Thanks largely to the wacko humor of Metcalf's diabolically folksy performance and to the ingeniousness of David Korins' revolving set — which invites us to follow the action from room to room exactly like a camera — this *Misery* is an enjoyable enough rerun that recaptures some of its predecessor's B-movie pleasures. But there's a strong whiff of cynicism about the enterprise. The suspicion takes root from the start that the only reason it exists is because Warner Bros. and screenwriter William Goldman — who has adapted the work as a stage play with minimal invention — figured there were still a few bucks to be milked out of a popular property.

It's news to nobody that the key to selling repackaged product on Broadway is to stick a marquee-name star in a lead role. In this case, that's Bruce Willis as best-selling romantic potboiler author Paul Sheldon, saved during a blizzard from a car accident by Annie and then held captive with two broken legs in her cottage in rural Colorado.

Returning to the stage after three decades of film work, Willis acquits himself respectably so long as the role remains reactive. But as Paul regains his strength, the actor's familiar screen persona of the smug tough guy kicks in, making it seem as if he's in on the joke and undercutting any sense of danger. His noncharacterization fails to convey any discernible traits of a writer, let alone a pulp author desperate to liberate his inner literary genius. Audiences who shell out to see a movie star may be satisfied; anyone hoping for a nuanced performance, not so much.

Goldman clearly thinks more like a screenwriter than a stage dramatist, and director Will Frears follows suit in a production that drags even at 95 minutes. The staging retains a cinematic imprint, right down to David Weiner's moody lighting and composer Michael Friedman's movie-ish score. Those elements would be effective if the writing also had the theatrical vitality to enable it to stand on its own.

The play works better in its more Hitchcockian scenes, as Paul sneaks out of his bedroom in a wheelchair to investigate the rest of the house during Annie's brief absences. Korins' set, full of amusing, kitschy details, turns slowly to allow us to travel with the prisoner, at the same time keeping an eye out for his captor's return. Elsewhere, however, the sole element to acquire unique theatrical dimensions is Metcalf, who's going to need a chiropractor after carrying this show on her back seven times a week.

Venue *Broadhurst Theatre, New York (through Feb. 14)*
Cast *Bruce Willis, Laurie Metcalf, Leon Addison Brown*
Director *Will Frears*
Playwright *William Goldman*

5 Stars Onstage

These name actors now can be found showing off their chops in New York or London

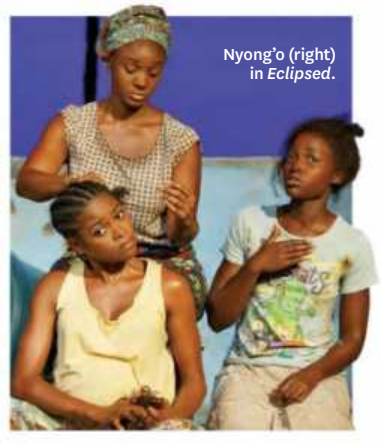
JUDI DENCH, *THE WINTER'S TALE*
Garrick Theatre, London
A regal and riveting Dench plays truth-telling Sicilian noblewoman Paulina alongside Kenneth Branagh's jealous king, Leontes, in this crowd-pleasing, if somewhat stolid, interpretation of one of Shakespeare's less frequently staged works. — LESLIE FELPERIN

KEIRA KNIGHTLEY, *THERESE RAQUIN*
Studio 54, N.Y.
The actress makes her Broadway debut as a woman who escapes her stultifying marriage for another kind of hell in this uneven adaptation of Emile Zola's novel. She delivers a bristling, committed turn — but the real star is the breathtaking production design. — DAVID ROONEY

LUPITA NYONG'O, *ECLIPSED*
Public Theater, N.Y.
Making her N.Y. stage debut, the *12 Years a Slave* Oscar winner is heartbreaking in this nuanced portrait of women caught up in the Liberian civil war, written by *The Walking Dead* star Danai Gurira. The production is slated to move to Broadway in February. — D.R.

SAM ROCKWELL, *FOOL FOR LOVE*
Samuel J. Friedman Theatre, N.Y.
Rockwell fares better than a miscast Nina Arianda in the Broadway debut of Sam Shepard's 1983 drama, a twisted American West romance with shades of ancient Greek tragedy. The production, while capable, feels overly tame. — D.R.

GEORGE TAKEI, *ALLEGIANCE*
Longacre Theatre, N.Y.
The beloved *Star Trek* veteran makes a moving Broadway debut in a musical inspired by his childhood experiences in a WWII internment camp for Japanese-Americans. But the powerful sentiments of the story are flattened by pedestrian lyrics and melodies. — D.R.



Nyong'o (right) in *Eclipsed*.

MISERY: JOAN MARCUS/POLKPR. *ECLIPSED*: JOAN MARCUS/THE PUBLIC THEATER.

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"When I was younger, I was actually looking forward to getting older, to have more insight, more understanding," says Rampling. "I'm much more tolerant with others and with myself. I'm not in rebellion all the time; I'm not angry so much."

CONTINUED FROM PAGE 129

Have they mellowed?

FONDA They are still strong, but they're tempered in a way. I mean, they're strong to where they keep me up at night, but it has nothing to do with acting. I left acting for 15 years, and I think it's really nice to have another life. I took too much for granted when I was younger. I didn't really want to be an actor. I didn't really love it. And so I made a lot of mistakes. Oddly, I care much more about it now. I feel like a complete novice.

WINSLET God, how lovely. What a fantastic feeling.

Do you like to watch your own work?

FONDA I watch dailies.

LARSON Playback? Is that what you mean?

FONDA I learn so much by watching it.

LAWRENCE I do, too. It's hard to do, but I think it's really important to go back and watch yourself.

MULLIGAN I can't watch anything. Nothing.

LAWRENCE I can't hear myself. I can stare at my double chin all I want, but hearing this androgynous voice, you can't even tell what sex I am.

FONDA I produced *On Golden Pond*, and I was curious that Katharine Hepburn never went to dailies because she was a complete control freak. And I said, "How come you're not coming to dailies, Miss Hepburn?" And she said, "A point came with *The Lion in Winter* where all I could see were the wrinkles, and I realized that I had lost the ability to see what was right for the movie, and I've never gone to dailies since."

"I got really, really drunk. But then that led to more anxiety. … And he was married. And it was going to be my first time kissing a married man, and guilt is the worst feeling in your stomach. And I knew it was my job, but I couldn't tell my stomach that."

LAWRENCE, on how she prepared for her first real sex scene in *Passengers*

Have you ever acted onstage?

LAWRENCE I never have. I'm scared of it. I don't know if it's a different animal, I don't know if it's the same animal. I don't know.

BLANCHETT The audience gives you so much, the other actors give you so much, and what it [has] is the rehearsal process. You know that moment in week three? You f—ing lose it and everything falls apart and you go, "Oh, this is shit! It's the week three moment." On film, that might be take three — and then what you do is you rebuild it, but you're rebuilding it together.

LAWRENCE When I watch you onscreen, it's your eyes and it's your soul.

BLANCHETT And doing that: (*rolls her eyes*).

LAWRENCE Yeah! (*Laughter.*) You have crazy eyes.

BLANCHETT Thank you. That's my bag of tricks. Both mediums feed each other. I know more now how to use a wide shot because of working in a frame on the stage. And I know much better how to be present and immediate and intimate with a thousand-seat house because of doing a close-up. They're connected.

How else are film and theater different?

BLANCHETT I wonder if we take for granted that there is a certain way to make a film. You start on day one, and you finish on day 30 or whatever. But I wonder if you did shoot a bit, rethink and go back, if there'd be more female directors. With preproduction, the shooting, the postproduction — that's two years of your life. And a lot of women, particularly with families, think, "How am I going to manage this?"

LAWRENCE I'm going to ask this because I don't have children: What is the difference between men who direct [and] have families, too?

BLANCHETT There's still an expectation that someone's going to be keeping the home fires burning.

WINSLET My husband is a very present husband, and that has made going to work feel easier. I don't feel guilty. I definitely feel less guilt because I know he's there during breakfast, lunch and supper if I'm not.

LAWRENCE I do want to be a mother. But I don't need to think about it right now. I really only think about work. But it's interesting that there's so many different sides of this: Women get frustrated that we don't get paid enough; and then the Republicans or the CEOs that are men say, "Well, it's because women take off time for maternity leave."

LARSON It's our fault, obviously.

MULLIGAN We're continuing the human race for you. You're welcome! (*Laughter.*)

FONDA More women have to be in charge of studios, so that they can greenlight films with women.

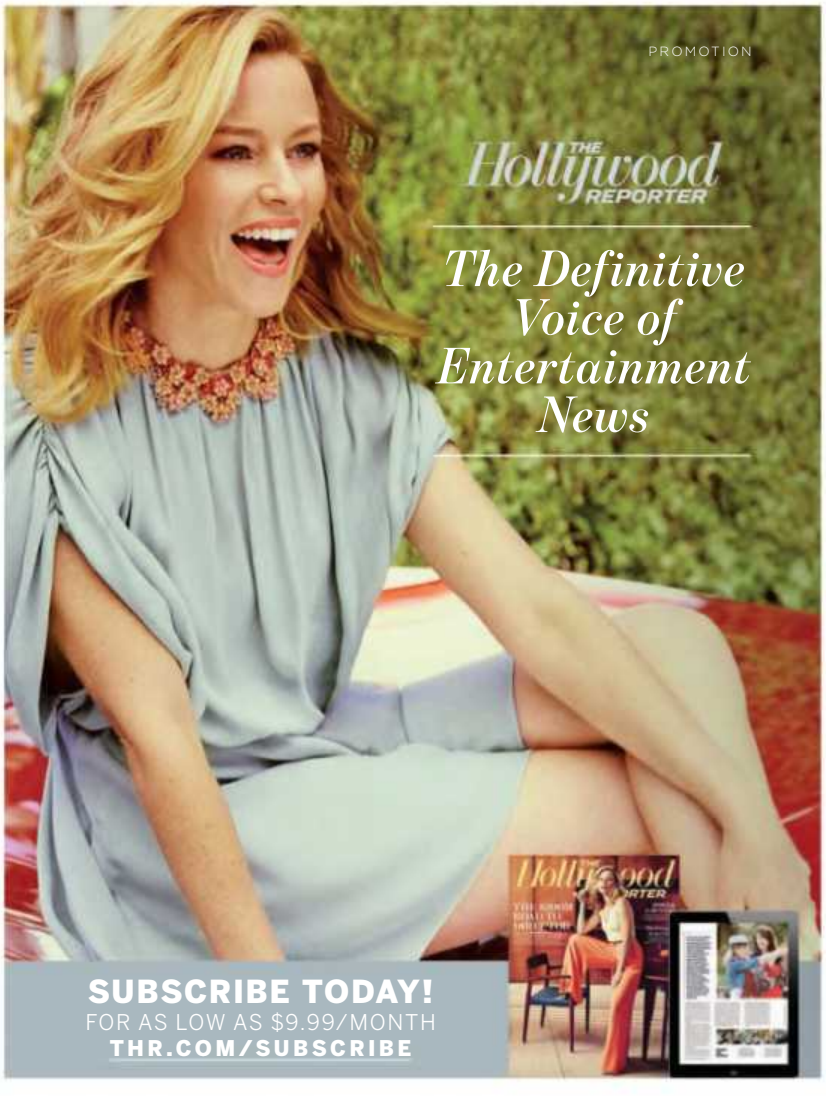
MIRREN I don't think that works though, does it?

LAWRENCE I think women can be just as sexist. Women can be misogynistic, too — more so,

CONTINUED ON PAGE 152

RAMPLING: HAIR BY STEPHANIE HOBGOOD AT EXCLUSIVE ARTISTS MANAGEMENT.

PROMOTION

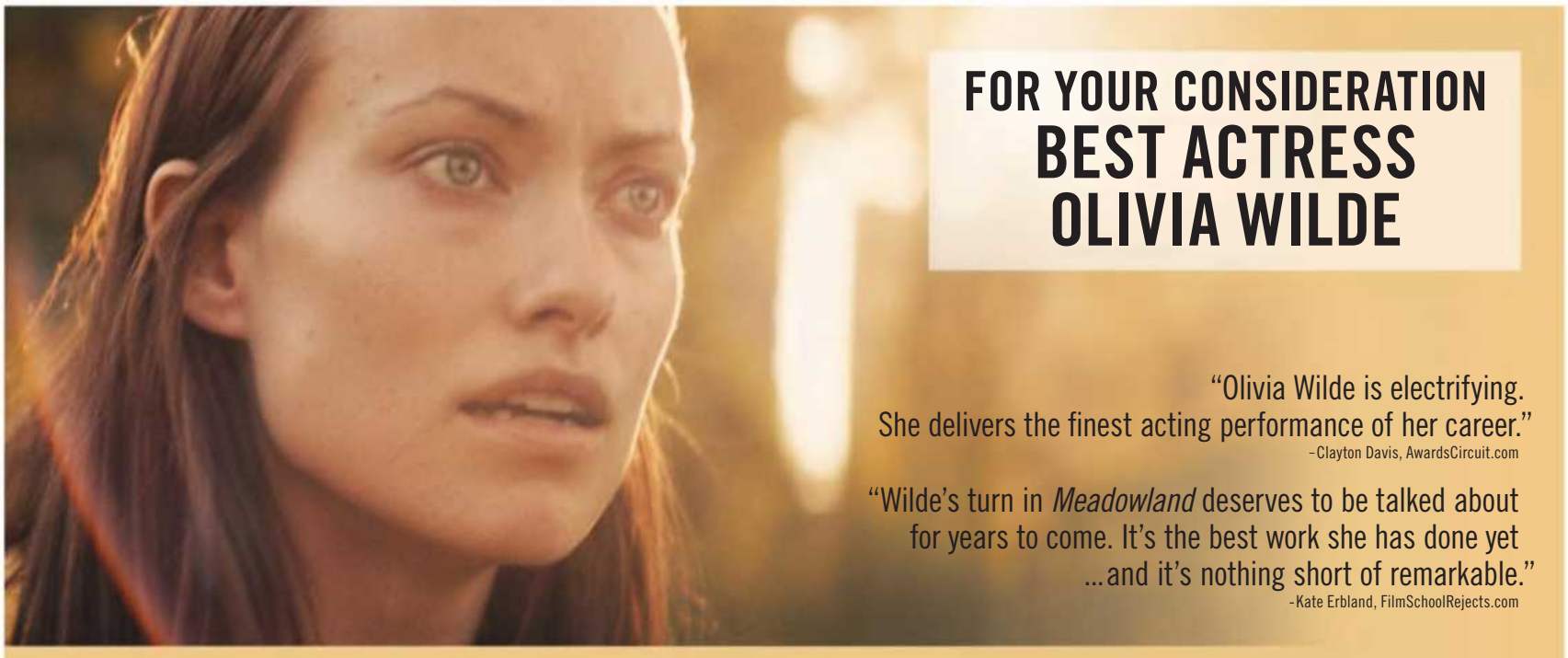


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CONTINUED FROM PAGE 150

they have more freedom to do it.

MIRREN The economics have to change.

LAWRENCE Why would people have confidence in a female director when there are so few? What is it, 3 percent or something?

MULLIGAN Ava DuVernay was saying so interestingly about the year that she was offered *Selma*. She was in the Sundance Institute with another guy, and they spent the whole year doing all these festivals together, and the films were equally successful and equally well reviewed — and at the end of the year, she was like, "Oh, I've been given this money to make this film, *Selma*." And her friend was like, "Yeah, me too. I'm making *Jurassic* [*World*]." (*Laughter.*)

Charlotte, you did 1974's *The Night Porter* with a pioneering female director, Liliana Cavani. Did you expect more women to follow in her footsteps?

RAMPLING For me, it's a question of choice. Liliana Cavani, she wanted more than anything to work and to be directing pictures — and that's what she did, and she carried on all her life doing that because that's what she wanted.

> "I do want to be a mother. But I don't need to think about it right now. I really only think about work. It's interesting that there's so many different sides: Women get frustrated that we don't get paid enough; and then the Republicans or the CEOs that are men say, 'Well, it's because women take off time for maternity leave.' "
>
> LAWRENCE

And she made it happen. So if a woman is determined, she will get what she wants because we are very determined creatures.

BLANCHETT You want to exercise different muscles, and it's that opportunity which is not always afforded.

Speaking of exercising different muscles, Cate once played Bob Dylan. Is there a male role the rest of you wish you could have played?

WINSLET I'd love to play Hamlet.

MIRREN I did do Prospero. Oh, there's always male roles I want to play. I'm so annoyed when I watch movies and go, "That could have been played by a woman." And it's driven me crazy to watch wonderful, brilliant actresses — my contemporaries when I was younger — diminish and disappear and mediocre actors carry on, male actors. It's so annoying. Just change the name is all you need to do.

BLANCHETT I had that opportunity with a director, and I was saying: "This is a really interesting script, and it would stop being formulaic if you had a woman playing one of their team." And they're thinking, "Yeah, we have to rewrite it." I was like, "You don't have to change the dialogue."

Is there any great actress you've learned from or wish you had worked with?

FONDA The two people I would have said, I did work with: Vanessa Redgrave and Meryl Streep.

BLANCHETT Gena Rowlands.

LARSON I was just going to say that.

MIRREN Anna Magnani, the goddess of film acting for me.

RAMPLING Monica Vitti.

WINSLET I'd love to work with Toni Collette, to be honest.

LARSON I'd see that movie. Do that!

BLANCHETT And Lucille Ball. We are doing something with Lucille Ball, one of my all-time favorites.

FONDA Are you playing Lucille Ball?

BLANCHETT That's the plan. (*Groans.*) Unless they change their mind.

MULLIGAN Marion Cotillard. But I also feel like I don't want to be on the same screen as her because you would see through whatever I was doing. THR

CATE BLANCHETT

***TRUTH*, *CAROL* (BELOW)**



Blanchett plays a wife whose life is upended when she falls for a younger woman in this Todd Haynes drama, one of two award-worthy films starring Blanchett this year, along with *Truth*.

JANE FONDA

YOUTH



In a single startling scene, Fonda re-enters the life of Harvey Keitel's character in this English-language drama about an aging composer (Michael Caine) from Italian maestro Paolo Sorrentino.

BRIE LARSON

ROOM



Larson's portrayal of a young woman held captive in a small shack and forced to bear her abductor's child has lifted her to the uppermost ranks of young stars.

JENNIFER LAWRENCE

JOY



The Oscar-winning actress teams with her *Silver Linings Playbook* director, David O. Russell, for a third time in the semi-true story of the Miracle Mop inventor.

HELEN MIRREN

***TRUMBO*, *WOMAN IN GOLD* (BELOW)**



Mirren was never lucky enough to meet Maria Altmann, the real-life character she plays in this story about Altmann's quest to retrieve a Gustav Klimt portrait that was stolen by the Nazis.

CAREY MULLIGAN

SUFFRAGETTE



Mulligan has one scene — and only one scene — opposite Meryl Streep (who plays real-life activist Emmeline Pankhurst) in this story about Britain's early movement to get women the vote.

CHARLOTTE RAMPLING

45 YEARS



Paris-based Rampling returned to England for this drama about an older woman who discovers the truth about her husband's early love affair, in which she stars with Tom Courtenay.

KATE WINSLET

STEVE JOBS



The Academy Award winner says playing Steve Jobs' right-hand woman, Joanna Hoffman, for director Danny Boyle gave her the perfect meaty role to conclude her 30s.

CAROL: WILSON WEBB/THE WEINSTEIN CO. *YOUTH*: COURTESY OF FOX SEARCHLIGHT. *ROOM*: GEORGE KRAYCHYK/A24. *JOY*: COURTESY OF 20TH CENTURY FOX. *GOLD*: ROBERT VIGLASKY/THE WEINSTEIN CO. *SUFFRAGETTE*: FOCUS FEATURES. *YEARS*: COURTESY OF AGATHA A. NITECKA. *JOBS*: FRANCOIS DUHAMEL/UNIVERSAL.



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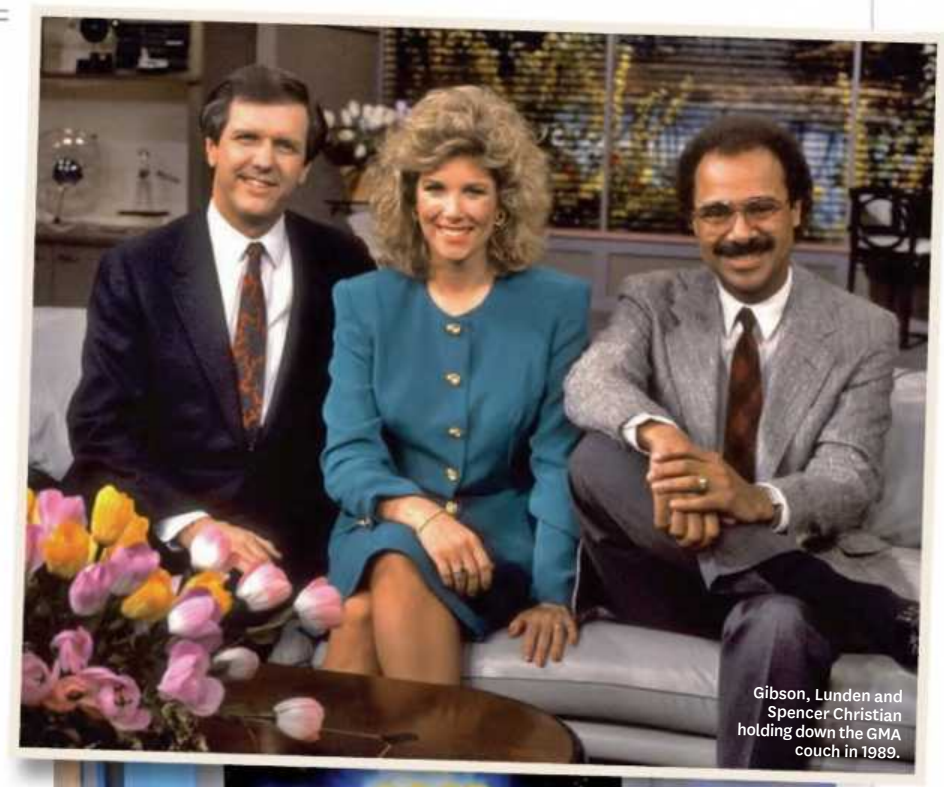
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GOOD MORNING AMERICA'S 40TH ANNIVERSARY

HOW WE DID IT: FROM A.M. ALSO-RAN TO RATINGS GLORY

The morning show's anchors, producers and players tell *THR* all about decades of shuffling hosts, executive drama and covering world-shaking events as *GMA* turned into a profit center (earning ABC $363 million in 2014)

By Marisa Guthrie


Gibson, Lunden and Spencer Christian holding down the GMA couch in 1989.



Amy Robach, Roberts, Stephanopoulos, Spencer and Ginger Zee are *GMA*'s current generation.

BY THE TIME EXECUTIVES AT ABC DECIDED THAT IT SHOULD have a morning program, NBC's *Today* show had been waking up America for more than 20 years. *Good Morning America* did not exactly get off to an auspicious start in November 1975. Many of ABC's stations declined to carry this experiment out of the entertainment division, which had tapped an actor — David Hartman — to inform bleary-eyed viewers. (The show would later be reassigned to the news division.) But soon, *GMA*'s "conversational" approach, as Hartman puts it, won viewers over and the show mounted a challenge to *Today*, overtaking them for the first time in 1979 and fomenting the a.m. show wars that rage to this day. As *GMA* celebrates 40 years on TV, *THR* looks back at the milestones of a morning institution.

DAVID HARTMAN, host, 1975-87
[NBC's *Today* show] had been on since '52. It was the only game in town. CBS had an hour of news and then *Captain Kangaroo*. ABC wasn't even on in the morning at that point. The mission was: How do we inform in a conversational, intelligent way? It was not a full-service network. We hardly had any stations — maybe 115 stations — and not one paid commercial.

WOODY FRASER, executive producer, 1975-80
I was producing *The Mike Douglas Show* and what [ABC Entertainment chief Fred] Silverman really wanted me to do was to bring Mike Douglas in and make him the host. I said, "Well, he's tied up." He calls me and [ABC executive Bob] Shanks into his office and he says, "The *Today* show is in the news division, and we're in the entertainment division. The *Today* show has news people as hosts. We're going to have actors as hosts." And we both laughed. I said, "That's ridiculous. You're going to have an actor interview Menachem Begin, interview the president of the United States?" But it worked out. The audience connected with David.

JOAN LUNDEN, correspondent and fill-in anchor, 1976-80; co-host, 1980-97
It was different [from *Today*]. It was a living room, there was the sunrise [logo], not pretentious, very purposely not high-end. We had that rattan sofa: the most uncomfortable sofa in the world.

PHYLLIS MCGRADY, executive producer, 1984-86
Today was a very New York-centric, sophisticated morning show. And so the whole strategy was [to create] a show that really reached out to the hinterlands and the American people.

FRASER One day in 1979, Hartman comes into my office and says, "You're not going to believe who just called me: Jimmy Cagney. He watches the show; he complimented me on my job." Now, Jimmy Cagney was a recluse. So I said, "What did you say to him?" He says, "Thank you." I said, "No, David, you're going to call him back and say, 'I want to come to your farm and interview you.'" And so we did. Nobody had ever done an interview with Cagney. And that was the first week we beat the *Today* show.

LUNDEN You want to try to find those people that have chemistry. And I was able to make good chemistry with David, even though I knew that he was making a couple million dollars and I was probably making a couple hundred thousand dollars. [In 1980, after I was promoted to co-host,] Barbara Walters came on *GMA*. She took me aside during the commercial break and said, "I'm going to give you the best advice you're ever going to get. They are not ready to give you equality. You just take every story they're willing to give you and make every one of them shine, and you'll be OK here." And that's what I did.

MCGRADY The real turning point was in 1980 [when ABC had] the Lake Placid Olympics. It was full of great American stories, including the U.S. hockey team [beating the USSR]. We never looked back.

HARTMAN [Texas] Gov. John Connally and Nellie Connally were in the car with JFK when he was killed. [They had testified in front of] the Warren Commission, but had never gone public. It was 1983, the 20th anniversary of the

GIBSON: ABC PHOTO ARCHIVES. ROBINS: ABC/IDA MAE ASTUTE. ROBERTS: ABC/IDA MAE ASTUTE.



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assassination. So [the] governor and Mrs. Connally came on. One of the biggest challenges of interviewing is having the guts to keep quiet and listen. So I said, "Gov. Connally, Mrs. Connally, tell us what happened in the car." It was all I could do to keep from getting choked up.

HARTMAN We were breaking news almost on a daily basis. And it's not something people expected from a show produced by the entertainment division.

LUNDEN ABC got sold to Disney [in 1995]. And Disney said to the news department, "What would you like?" Roone Arledge [the head of ABC Sports and ABC News] said he'd like *GMA*. And they brought us all together into a meeting and said, "If it ain't broke, don't fix it. You guys have done an amazing job." Charlie leaned over to me and said, "Who's going to go first, you or me?"

Lunden left in 1997, and Gibson was paired with Lisa McCree until 1998, when he also exited. With McCree and Kevin Newman as co-hosts, GMA*'s ratings cratered.*

SHELLEY ROSS, EXECUTIVE PRODUCER 1999-2004

I had been in all these meetings with Phyllis [McGrady]. We had lists and lists of people: Tom Selleck, Tom Bergeron, Rosie O'Donnell, Cynthia McFadden. The show was in free fall [in 1998]. And it was pretty much a given that the solution was to bring Charlie back. I'm in L.A., and they asked me to fly in to meet with Charlie Gibson two days before Christmas. I take a red-eye, then I get a call that Charlie didn't want to meet. He didn't want to be talked into coming back to the show. And I'm thinking, "Why didn't Charlie want to return?" The lightbulb went off: Maybe what Charlie needs is the prom date he can't turn down. Diane [Sawyer] was the prom date.







1 "Everybody was calling in to our control room, including Disney executives, to find out what was going on," recalls Ross of covering 9/11 with Gibson and Sawyer. "Our control room stayed hot in case Peter Jennings' [*World News*] control room went down. We were all told that we were possible targets." **2** With their coverage of the 1980 Winter Olympics, *GMA* began to establish itself as a legitimate news outlet. **2** *GMA*'s Lunden spent a week in the U.K. to cover the 1981 wedding of Prince Andrew and Sarah Ferguson — broadcasting live from Windsor Castle, a morning-show first.

MCGRADY Diane and Charlie anchoring the program was an instant message to the news division that this show is very important and covering stories for this show is a major priority.

ROSS When the second plane went in, my immediate thought was, "This is Pearl Harbor. We are under attack." Everything was happening so quickly. Charlie and Diane were so calm, so amazing. We sent Charlie and [producer] John Green to try to get [to Lower Manhattan] through Staten Island on the ferry. We sent George Stephanopoulos and [producer] Max Culhane [to Ground Zero]. Jessica Murrow, one of our audio people, her husband was a sommelier at Windows on the World. For me and director Bob McKinnon, she became the conscience of our coverage. So many of our staff had grown up in and around New York, and for the following days, you'd look around the newsroom and find someone slumped over their desk having just received bad news. I would walk many of the staffers out of the building and around the block. I didn't go home for days.

WAKE-UP CALLERS



David Hartman	Nancy Dussault	Joan Lunden	Charles Gibson	Lisa McCree	Kevin Newman	Diane Sawyer	Robin Roberts	George Stephanopoulos	Lara Spencer
1975-1987	1975-1977	1980-1997	1987-1998, 1999-2006	1997-1999	1998-1999	1999-2009	2005-PRESENT	2009-PRESENT	2011-PRESENT

SAWYER 2001, GIBSON, SAWYER 1999: IDA MAE ASTUTE/ABC. 9/11: ROBERT GIROUX/GETTY IMAGES. OLYMPICS: ROBERT RIGER/GETTY IMAGES. WEDDING: STEVE FENN/ABC PHOTO ARCHIVES. HARTMAN, DUSSAULT, LUNDEN: ABC PHOTO ARCHIVES. MCCREE: MIKE GARDNER/PATRICKMCMULLAN.COM/SIPA PRESS (SIPA VIA AP IMAGES). NEWMAN: HANDOUT/CTV/NEWSCOM. ROBERTS: GRANT LAMOS IV/GETTY IMAGES. STEPHANOPOULOS: JAMIE MACCARTHY/GETTY IMAGES FOR CAA. SPENCER: JASON MERRITT/GETTY IMAGES. DIRECTION: FRED LEE/ABC VIA GETTY IMAGES. ROBERTS: ABC/IDA MAE ASTUTE.



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ROBIN ROBERTS, CORRESPONDENT, 1995-2005; ANCHOR, 2005-PRESENT
We had more room at the table [after Gibson left in 2005]. We were crammed in there, just elbow-to-elbow for a while. And what I really appreciated, and Diane did as well, is no one [said,] "First time, two women anchoring a morning show." It was, "Diane and Robin? Sure, why not?"

BEN SHERWOOD, EXECUTIVE PRODUCER, 2004-06; PRESIDENT ABC NEWS, 2010-14
In early May of 2005, *GMA* closed the gap with *Today* and came within 45,000 viewers of victory — 45,000 out of 37 million total watching morning TV. That's 0.1%. Coming so close was equal parts frustrating and motivating.

JIM MURPHY, SENIOR EXECUTIVE PRODUCER, 2006-11
We were constantly making small runs at *Today*; we'd go forward and then fall. So it was quite a struggle. And obviously the show was healthy, the show made money, but you wanted to win. So we were constantly doing new things. After Diane had gotten into North Korea [in 2006], we decided to go to every one of the so-called Axis of Evil [countries]. And we wound up going to Syria and interviewing Assad, [then] to Iran and talking to President Mahmoud Ahmadinejad.

GEORGE STEPHANOPOULOS, anchor, 2009-present
The truth is, I said no [to the *GMA* job] two or three times. [*GMA* adviser] Peter Horton helped me come to this notion of just being myself, reacting as honestly and authentically as I could. To take it on as improv professionals do and say yes to what's coming. That was a breakthrough for me.

JAMES GOLDSTON, senior executive producer, 2011-12; president ABC News, 2014-present
We felt the morning show genre was ripe for updating. [It had] been unchanged for the past generation.

LARA SPENCER, correspondent 1999-2004; lifestyle anchor, 2011-14; anchor, 2014-present
I had been at WABC doing a nightly feature called *Life Around Here*. [It's 1999], I go up to the newsroom one day, and there's this message from Diane Sawyer in her lovely voice saying, "I absolutely love this segment, and I would love for you to come work at *Good Morning America*." I called her right back. I was like, I don't want her to forget that she made this phone call!





1 Correspondent Michael Strahan, flanked by the members of One Direction, during an August 2015 *GMA* Summer Concert Series segment.
2 Roberts and Sawyer were the first all-female team to anchor a morning show.

ROBERTS Every correspondent has a standing request in with the president and they rotate with networks. I'm sure it never came up in the vetting process [for Roberts' May 2012 interview with Obama, in which he first declared his support for marriage equality] about my sexual orientation, but he's president of the United States. I'm sure he had to know. Honestly, the reason I think I was selected was the president wanted to have a conversation; he didn't want to be interrogated. When NBC broke into programming to use our sound bite, that's when you know it's big.

GOLDSTON We had lost [in the ratings to *Today*] for more than 16 years, literally every week. We weren't just losing each season, but each week. It was pretty bad. It was tough. But the team kept going, kept battling it out.

SHERWOOD We'll never forget the morning of April 19, 2012. At 8:31 am, I received a call from Amy Miller in our research department. Her voice was filled with excitement. *GMA* had won for the first time in 852 weeks. I immediately called the *GMA* control room to share the news.

JOSH ELLIOTT, anchor, 2011-14
We were coming back inside the studio. Robin was in front, and she stopped dead in her tracks, and let out a deep yelp of joy. Moments later, the rest of us knew why. We turned and grabbed each other and ... well, it gets fuzzy.

In June 2012, five years after she survived breast cancer, Roberts revealed that she was battling a life-threatening blood disease that would require chemotherapy and a bone marrow transplant. Her treatment was chronicled on GMA, *a decision that was questioned by* GMA*'s competitors and others in the media.*

ROBERTS For those of us who are journalists, those are rare opportunities to be able to have a real teachable moment for the public. I'd say to [critics], "Ask the people that I talked to who were helped by me sharing my story." And I'm saying this very measured because, come on, seriously?! Yes, I got cancer on purpose and had a relapse so we could be number one. Give me a break.

By early 2014, GMA*'s winning anchor team would disband: [Meteorologist] Sam Champion decamped to The Weather Channel in December 2013, and Elliott left for NBC Sports in March 2014, after a protracted contract negotiation. And the ratings pendulum also has swung: NBC's* Today *show has bested* GMA *for 10 straight weeks in the all-important 25-54 demo, making it the top-rated morning show this season.*

GOLDSTON We always play as if we are in second place. We always expect this is going to be a close race. You have to earn the audience's attention every single day. We work hard to do that, and [*Today*] works hard to do that. We enjoy the competition. THR

DIRECTION: FRED LEE/ABC VIA GETTY IMAGES. ROBERTS: ABC/ IDA MAE ASTUTE.

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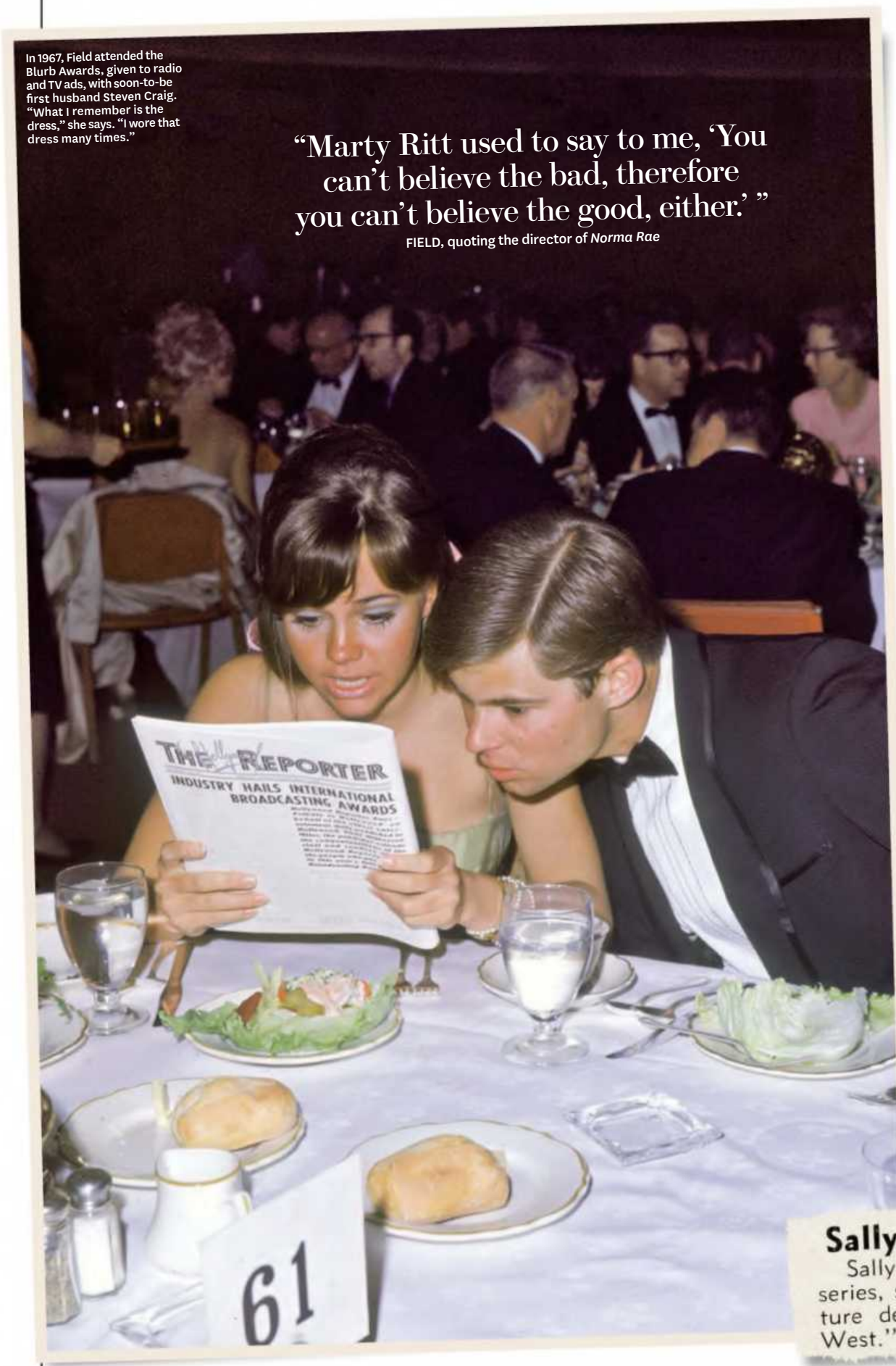
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(LtoR: Esther Netter, Andy Kaplan, Karey Burke, James Mandelbaum, and Sheryl Wachter)



(LtoR: Discovery Award Honorees James Mandelbaum and Karey Burke)



In 1967, Field attended the Blurb Awards, given to radio and TV ads, with soon-to-be first husband Steven Craig. "What I remember is the dress," she says. "I wore that dress many times."

"Marty Ritt used to say to me, 'You can't believe the bad, therefore you can't believe the good, either.' "
FIELD, quoting the director of *Norma Rae*

Sally Field Read *THR* in 1967, But Warily

SALLY FIELD AND *THE Hollywood Reporter* go back a ways together. In its 1965 review of ABC's *Gidget*, *THR* said the surfer-girl comedy "intros a brisk fledgling in Sally Field." A year later, when she was 19, it announced her first film role in *The Way West*. (Kirk Douglas leads a wagon train to Oregon, Field falls in love with another young settler who accidently kills an Indian chief's son, and Douglas has to hang him to keep the Indians happy.) And in 1967, when she starred in ABC's *The Flying Nun* — playing a 90-pound sister who achieves liftoff thanks to heavy winds and her massive cornette — *THR* said she was "winsome and credible as the navigating novice, her timing and mugging timed for unerringly strong effects." (*THR* also declared the sitcom, which ran until 1970, "the TV season's first unqualified hit.") Other mentions, like when she won a couple of Oscars (one in 1980 for *Norma Rae*, and another in 1985 for *Places in the Heart*), came later. But she never was a consistent *THR* reader. "I knew enough to stay away from everything that could potentially make me crazy," says Field, 69. "It was instinctual. In the show-business family I grew up in, everybody was always looking for their next job. You didn't spend a lot of time looking at the trades and seeing other people having jobs and you didn't." But Fields occasionally will read the publication's current incarnation, now celebrating its fifth birthday. "The new *Hollywood Reporter* comes to my house. It does look good; it's beautifully done, and I sometimes find myself sucked in. My sons read it. They go over every page."
— BILL HIGGINS

Sally Field Feature Debut
Sally Field, star of "Gidget" TV series, signed to make her motion picture debut in Harold Hecht's "Way West."

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38M Viewers
Highest weekly viewership on UFC Embedded, a UFC original web series

HOLLY HOLM *#AndNew*

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